

◆ ASSIGNMENTS IN EXPOSITION

ASSIGNMENTS IN EXPOSITION

THIRD EDITION

by Louise E. Rorabacher
Purdue University



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◆ To the Instructor

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Two major changes appear in this third edition, as the result of suggestions made by users of the second: the addition of three units on the processes of reasoning, and the abandonment of a separate section of readings in favor of the incorporation of more and longer writing examples into each unit. In addition, many of the models previously used, both professional and student-written, have been replaced, and the entire text has been thoroughly revised.

The book remains unchanged since the first edition, however, in its general purpose and plan. Its purpose, as indicated by the title, is to provide definite assignments in expository writing, the kind most often required both in and out of college, and thus to save time for both instructor and student. Its plan is a progressive series of such assignments, starting with other kinds of writing as they may aid exposition and moving on, through problems of organization and reasoning, to particular writing types.

Also unchanged is the distinguishing feature of the book, the fact that every unit leads to a particular writing assignment. Each unit consists, as before, of two parts:

1. A discussion of the problem involved, including
 - a. a definition of it
 - b. a mention of the occasions which require it
 - c. concise directions on how, and how not, to write it.
2. Illustrative material, made up of
 - a. a number of selections of varying length and difficulty show-

ing the use of the type by student as well as professional writers

- b. study questions designed to bring out the construction (rather than the content) of each selection
- c. suggested subjects for student practice in the type.

While each unit stresses a single pattern or type, for the sake of practice, the student is continually reminded, through cross references at the end of the assignments, that good writing is usually a combination of a number of these.

Assignments in Exposition thus combines compactly a simple, practical rhetoric with clear-cut writing models. It continues to be intended for use in the composition courses required of the average college student—courses designed to develop not writers but men and women who can write. It grew originally out of two convictions: one, that too many rhetorics are aimed at students who aspire to make of writing either a profession or a hobby, and are thus concerned with stylistic matters too complex and subtle for the far more numerous group today to whom composition will be only a useful tool in a nonliterary career; the other, that too many books of readings provide selections of such length, difficulty, or literary type that they fail to serve the student writer as either motivation or model. Thus the writing models here were chosen less for stylistic nuances than for trueness to type, each providing a clear-cut example of a particular pattern of organization or of thought, or of a particular writing type. These models are usually of a length that the student himself might reasonably be expected to write, and sometimes even shorter—a single paragraph for the sake of illustrating most briefly and clearly the kind of problem involved.

Organization continues to be unremittingly stressed here, as in the previous editions, in the belief that a sense of form is one of the major contributions that the required composition course can make to students whose varied specific writing needs are not yet known.

I gratefully acknowledge assistance from many sources in the preparation of this edition: suggestions from my colleagues at

Purdue University and from many other users of the earlier editions elsewhere; extended critical assistance from Dr. Mildred Martin, professor of English at Bucknell University; and invaluable editorial help from Miss Dorothy Johnson, formerly of Harper's College Department and now with Houghton Mifflin's. For illustrative materials I am indebted not only to the many authors and publishers whose kindness in granting permission to reprint is appropriately recorded throughout the text, but also to numerous students in the required composition courses at Purdue, and to others at the University of Illinois. Many of the student papers used here have already appeared in the *Green Caldron*, a magazine of freshman writing published by the Illinois Rhetoric Staff.

L. E. R.

Purdue University
January, 1959

◆ To the Student



The student is often disturbed because his college grades are not always as high as those he was accustomed to receiving in high school. One of the reasons is that competition at the college level is keener; another is that college standards of accomplishment are necessarily higher. The punctuality, neatness, and accuracy which may have served to satisfy your high school composition teacher will not suffice at the college level; in addition, you must have something worth while to say and a clear-cut plan for saying it.

What you have to say, your plan for saying it, and your accuracy in setting it down on paper—these three indispensables in composition are discussed at some length in "The Preliminaries" under the headings "Content" (pp. 2 ff.), "Organization" (pp. 6 ff.), and "Mechanics" (pp. 18 ff.). Your success in the mechanics of writing will depend not only upon your background (your training in grade and high school, and your ability at self-discipline) but also upon your attention to your college handbook, to your class work, and particularly to your instructor's notations concerning errors in your own writing. Your success in content will depend not only on the living and reading and thinking you have done but upon your ability to recognize what aspects of that experience, that reflection, are worth relating. The freshman who, assigned a paper setting forth some personal experience, sighed, "I guess I'll have to go out and get run over by a truck first—nothing has ever happened to me," was wrong; his

seventeen years had inevitably been filled with much that was worth recounting, once he began to ponder it.

Accuracy in the mechanics of writing is required: your reader should be able even to take it for granted, on the college level. Interest of content is essential: you will someday need to appeal to a wider reading public than is provided by your instructor in composition. But with mechanics and with content, this book has little to do; with organization, it has much. For it recognizes that even inherently interesting material may become a maze of incoherent wanderings unless it is kept firmly in hand. This book has been designed, therefore, to give you training in organization; to that end it sets forth clearly the patterns of thought commonly employed in expository prose and indicates how you can best adapt those patterns to your chosen material.

The two themes which follow will illustrate the need for having some such clear-cut plan in mind before setting pen to paper. Both were written by newly entering college freshmen as part of an orientation test that determined to which of three levels of composition courses students should be assigned: to a remedial non-credit course for those with inadequate previous training, to a standard course for average freshmen, or to an advanced course offering extra credit to superior writers. As for mechanics: both were satisfactorily correct in spelling, punctuation, and grammar. As for content: both were written on the same topic, chosen by their writers from a list of twenty-five. Yet, largely on the basis of these papers, one student was assigned to the lowest level course, the other to the highest. The difference between the two papers is primarily a matter of organization, of planning.

Nature Is Wonderful—Sometimes

STUDENT X

Nature is really wonderful most of the time, I think. Think of all the beautiful flowers we see growing. She gives us trees so that we can be in the shade when it is very hot.

It really thrills one to take a trip and see all the beautiful sights of nature. Somehow it gives you a wonderful feeling to think of it all and wonder how it is possible.

It is remarkable how Nature changes the seasons. In the spring everything blooms with new life. Then in the fall, when the leaves begin to turn all colors, the scenery is beautiful.

Nature usually gives us rain and sunshine when it is needed so that the crops will grow. Of course there are exceptions, such as when it rains and we do not need it.

There are the creeks, rivers, seas, and oceans that we can swim in or travel over.

Nothing is more beautiful than the skies with all the stars and a big moon at night.

There are many beautiful things in Nature that have life, and I think it is marvelous the way she keeps producing more life to start in where the old life left off.

Think of all the various animals Nature gives us. There are many of these from which we get food to help us in our growth. There are many beautiful fowls given to us by Nature. Some have so many different colors that it doesn't look possible for them to exist.

The mountains are so wonderful with their snow-capped tops.

As we are walking along the road, we see many beautifully colored stones.

All in all it seems to me that nature is wonderful about all of the time.

Nature Is Wonderful—Sometimes

STUDENT Y

Nature is wonderful—sometimes. Nothing is more beautiful than dawn. The sky brightens, the birds twitter melodiously, and the milk truck whirls to a hasty stop at the back door. The sun, fresh as a daisy even after its all-night vigil over the other half of the world, peeks coyly over the distant horizon, sending amber and rose streaks across the sky. Yes, dawn is beautiful—except when the sun waves a beckoning sunbeam into the eyes of us late-to-bedders. Why weren't nights made longer?

That meadow, that brook, that lovely wood—just the place for our family picnic. The daisies dance in the bright sunlight of the pasture, while lazy cattle graze or lie and chew their cuds.

Eagerly we unpack our lunch box in the verdant grass beneath the shady trees. Why do ants exist?

The view up the river is marvelous. Hazy vapor clouds rise languidly from the lazy ripples of the bend. The lights of a distant river boat twinkle in the dusk as powerful searchlights seek out the hazards of the stream. Shadows dance upon the levee, the waves created by a passing speedboat lap upon the banks, and the Katydids sing the only song they seem to know. Night and a canoe—the moon and the stars, an aged birch overhanging the shore—but why, when we are parked beneath those overhanging boughs, does the mosquito have to be?

Nature is wonderful—sometimes.

Both papers were written in thirty minutes. X wrote fifty words (over one-fifth) more than Y, who, perhaps recognizing that quality always matters more than quantity, evidently spent part of his half-hour in planning what he was going to say. As a result Y says much more, of course, in less space, than X does.

1. Title. X missed the point. His first sentence, as well as his last, indicates that he has taken the first three words of the topic literally, and sees the fourth only as something he vaguely doesn't agree with. Yet he chose this subject in preference to twenty-four others on a variety of subjects adapted to the freshman's experience. Y, on the other hand, got the point, recognizing that in choosing this topic he was perforce committed not to a sentimental eulogy of Nature but, by implications of the dash and the fourth word, to a contrast, with a satirical twist.

2. Plan. X, obviously, had none, other than to set down, as they came to him, all the items he could think of that might be regarded as Nature's wonders. One can fairly see him chewing his pencil as he tried to recall yet one more—in order to fill up his time and his space. Y, having determined the trend his paper was to take, decided to use three (a good number, for a short paper) examples of the inconsistency of Nature's joys, and to develop each in turn. Note the balance gained by the similar treatment of the three, even to the question which concludes each. And note the care with which the three are arranged, in chronological

order: from an experience in early morning, to midday, to evening. The use of the title sentence to open and close makes an emphatic kind of introduction and conclusion for this brief paper (see p. 17, item 7). X's paper could be made longer or shorter at any point, without disruption; Y's is the kind of organic whole with "a beginning, a middle, and an end" (see pp. 6-7) such as all good writing should aspire to be.

3. Content. X not only misinterpreted the topic but had nothing original to say on the subject as he interpreted it. Yet the statements he does make, inane as they are, could have been given some measure of coherence had he taken the trouble to organize—to group his comments into units according to some kind of logical pattern. (Obviously the mountains of ¶9, for instance, belong in the same area as the oceans and skies of ¶¶5 and 6.) Y, having first of all thought through the general pattern that the development of his central idea should take, was then free to devote himself to thinking up vivid concrete examples to illustrate his "thesis." Form can demand content, just as content dictates form.

4. Paragraphing. X's paper appears to have eleven paragraphs; but since we define a paragraph as a development of a thought, these are not such, in reality, but mere indented jottings. Y's paragraphs are such unified developments that we would be able to count them if the paper were read to us.

5. Point of view. The looseness of X's thinking is further evidenced by his constantly shifting point of view, from "we" to "one" to "you" to "I." Y strikes the first-person-plural viewpoint in the opening example and maintains it throughout.

Whenever you write, have something to say; but don't start until you have decided on a plan for saying it.

L. E. R.



◆ ASSIGNMENTS IN EXPOSITION

INTRODUCTION

◆ The Preliminaries

Some training in English composition is required of every student as he begins his college course, no matter what his interests or his plans for specialization may be. The kind of career he has chosen will determine his specific requirements in other languages, as well as in the arts and the sciences; but the need for a good command of his own written language is common to everyone, regardless of which of the countless fields of activity open to modern man he may decide to enter.

This book is designed to aid in that training, the object of which is to produce not professional writers, whether poets or journalists, but doctors and lawyers, engineers and teachers, farmers and housewives, who can use their language efficiently and effectively. Consequently the emphasis here is not on creative writing as an art but on practical composition as a means of communicating ideas quickly and clearly in whatever form the workaday world may require. It may be a letter—an examination—a summary—a report—or other need yet undreamed of; but the principles underlying successful expression of any sort are similar enough so that, once mastered, they will operate to guide the writer in any and all forms of communication which may be demanded of him.

This beginning training is not concerned, then, with any one particular type of writing need—with journalism or report writing, for instance, courses in which may be elected later by those who wish them. It deals instead with the problems common to all composition of a practical sort—to that useful kind of expression, most fre-

quently demanded of the average man or woman, which is known as informative, or expository, writing.

Exposition is the type of writing devoted to the expression of ideas—to explanations of fact and opinion. It is the kind of writing used in textbooks, magazine articles, and reports of scientific research. You will use it in college in writing reports, term papers, and essay examinations, and on numerous other occasions, now and later, that require an expression of what you know or believe. Since it is the kind of writing that you will be using most often both in and after college, it is the kind that most required courses in composition stress, and the kind with which this book is primarily concerned. Here you will find presented the common logical patterns, the "brainpaths," which the mind must follow in order to be understood by other minds. But mere intelligibility is not always enough; the process of communication presupposes a reader as well as a writer, and it is often necessary, in order to hold him, to interest as well as to inform him. For this reason there will also be some consideration of the devices by which even workaday prose may be made not only comprehensible but interesting.

CONTENT

Your success in college composition, as in all your writing, will depend upon your attention to three things: the content, the organization, and the mechanics. In other words, your writing will be judged by what you have to say, how you say it, and what care you exercise in transcribing it. Each is important. Yet when, with a spare hour before you, you leaf through a magazine, what determines your choice of the article you will settle down to read? The subject matter, of course. Never forget that in your own writing, as well, content is the first consideration; for it is the subject you choose, above all, that will make your writing a delight or a bore.

Sometimes, particularly in classroom writing, your instructor may limit your choice to a list of timely, or timeless, topics. Your first task then will be to choose the particular one which interests you most—and in which you can consequently hope to succeed in interesting others. The assignments in this book call rather for a

designated pattern of thought or type of composition, leaving you free to choose your own subject.

Subject Limitation

You will be somewhat guided in your choice, however, by the nature of the task assigned; a problem of definition, for example, necessarily confines you to a certain type of experience which you could not well utilize in one of contrast or analysis. The length of your paper sets another kind of limit upon your choice of subject, as was discovered by the freshman who is said to have chosen, as the topic for his first college essay, "The Beginning and Development of All Things and Their Results." Most of your college themes will be brief—compared to the average magazine article, for instance—and you must choose a subject which is worth while, yet capable of receiving adequate treatment within the limits imposed. If you are assigned the usual short paper—of around 300, or 500, or even 1000 words—you will realize that a topic like the decline and fall of the Roman Empire (to which Edward Gibbon devoted six volumes), or world peace, would be far beyond your immediate scope. On the other hand, that of how to tie a shoestring or open a door is too trifling to merit your serious attention.

Remember that it is always better to take a subject small enough to be treated thoroughly than one so large that you can do little more than sketch its main outlines. Take as a rule for your writing the specialist's motto, "More and more about less and less." And, having chosen and limited your subject, be sure to *stay within it*, shutting your eyes to the numerous enticing digressions in which it may tempt you to indulge. For unity of content is a "first" in all successful composition.

Reader Interest

Length of treatment, however, is only a matter of convenience or appropriateness; your choice of which magazine article to read is determined less by length than by the inherent interest of the subject matter itself. But someone else in the same circumstances will choose differently, for the same things do not interest all. One

person may have a passion for even the most obscure and learned bits of information about vacuum tubes, which to another would be dull even if comprehensible. Who, then, shall determine whether or not a subject has interest?

As a writer, you must remember your reader, thinking not alone of the thing you feel like saying but of what he will care to hear. And who is your reader? Except in letter writing, he remains unknown. In your college writing he is obviously your instructor; but do not direct your writing primarily at him (nor relax in the happy thought that he *must* read it). Write as though you were a professional obliged to sell your wares to the public. Write for your classmates, your college group, your family or neighbors—in other words, for the “general reader,” that layman on whose education and intelligence you can increasingly rely, but who is in no sense a specialist in any field. *If in your college writing you practice well the art of interesting him, you will have no difficulty in adapting your skill to whatever restricted or specialized group you may be called upon to write for later.*

Reader interest should always be one of your first considerations as a writer, even though you are writing only a college examination or a hasty letter home. But you need not resort to cheap or flashy “journalistic” practices to obtain it. Your reader can be interested without being either startled or amused, and will judge you on the inherent value of what you have to say rather than on its superficial attractions.

Personal Experience

What determines the worth of a subject? For one thing, the fitness of the writer to deal with it. You can assume that the general reader is interested in all the topics of the day—of local, national, or international significance. *But unless your own experience of doing or thinking gives you something original to add to the facts and opinions current in the daily news, avoid them in your writing.* If you must say, as humorist Will Rogers used to do, “All I know is what I read in the papers,” avoid that area of your knowledge when you come to choosing a subject; your reader has access to the

papers too, and stands in little need of any rehashing that you may contemplate.

Recognize, then, that your chief claim to an audience lies in yourself, and refrain as far as possible from a mere reworking of other men's ideas. You are your own best source of material. You have now lived for somewhere near a score of years, through experiences shared only in their general outline with others; in their precise pattern and in your reaction to them, they are as highly individual as your fingerprints and your dental impression. Happily, human experience has enough in common to make possible its communication; more happily still, it is always enough different to remain interesting. The simple topic "My First Day at School," assigned to a class of twenty-four, will reveal not only an experience shared by all of us but twenty-four aspects of that experience so varied that, if each author but succeeds in revealing the significance of his own part in it, our interest will remain undiminished through the entire two dozen papers. The difference between the good and the poor news commentator, as you may have noticed, does not lie primarily in the news.

Do not assume too hastily that these remarks are intended to limit you to an account of the things you yourself have experienced directly. Man lives on two levels: that of his own life and that of the existence of others as he has observed them and read about them. You are as much entitled to report on these vicarious experiences as on your own actual ones, *provided that you have, through sympathy and reflection, made them your own*. Every college class gives you a chance to choose whether to remain among those students who merely memorize the facts of the course in order to parrot a response, or to join those who master them by relating them intelligently to the whole human picture. The world is overfull of "wise fools" crammed with unintegrated data useful only on quiz shows.

Take, then, as your first rule in subject choosing, the fact that only your personal experiences—the things you have done and the impressions they have made on you, the things you have seen and the way you have seen them, and the thoughts you have made

your own—constitute a legitimate source of material for the original writing which most of these assignments will require; for only through these can you hope to make a real contribution to the experience of your reader.

ORGANIZATION

So much for your choice of content, always the chief determining factor in whether or not a given paper is worth while. But you have perhaps had the experience of reading several versions of the same event in the press and have wondered why, with the same subject matter, one was so fascinating, another so deadly dull. Why, of those twenty-four essays on "My First Day at School," would some inevitably be far more readable than others?

These questions can receive no simple answer, for the problem is a very complex literary one in which a number of factors are at work: attitude toward the subject, choice of details, that intangible known as literary style, and so on. But one of the most important of them for you, as a student writer of expository prose, is the matter of primary organization—of planning the order in which your material is to be grouped and arranged so as to produce a clear, easy-to-follow pattern of ideas rather than an incoherent jumble of related jottings. (You have already seen a good example of this difference in the two student themes on pp. xii–xiv.)

Every composition must have a beginning, a middle, and an end. This statement may appear to be a mere commonplace at first sight, but it is actually a piece of very ancient and sound literary advice. You yourself may have had the annoying experience of turning to another page in search of the end of a story or an article because the author failed to close on that note of finality which would have left you with a satisfying sense of completeness. Similarly, the inexperienced writer may irritate by plunging too abruptly into the middle of his subject, without the grace of any introductory gesture such as would set the reader comfortably on his way. Even the middle is sometimes slighted, so that we get a distorted accomplishment with a pleasing introduction and an adequate conclusion, but without enough development of the central

portion—the main body of the paper—to justify such dignified extremities.

We might go so far as to say that your composition has three particularly important parts: the beginning, the middle, *and* the end. The most noteworthy of these is surely the beginning, which is likely to determine, after all, whether you will have a reader or not. But who would minimize the value of the end, through which you make your final and lasting impression on him? And yet, to disregard the importance of the middle, which bears almost the full weight of your ideas—that would be folly indeed. Each of these three sections of the composition, you may wisely conclude, is of such significance as to merit your particular attention.

Introduction

LENGTH

How long an introduction you should have is of course a matter of proportion. A full page of introductory material in a two-page paper is obviously top-heavy, whereas a whole chapter of introduction may be appropriate in a full-length book. Your beginning may be a paragraph or two, or only a sentence or phrase; the important thing is that it give the reader an agreeable sense of “having the situation well in hand.”

CONTENT

What your introduction shall contain depends upon your subject and your purpose. It should, first of all, aim to attract your reader—to lure him into going on. It ought, then, to be interesting, and to lead gracefully and naturally into the subject to which the body of your paper is devoted.

1. It may be a **rhetorical question** designed to set your reader to thinking along the line of the answers which your paper will provide:

- a. What is Homecoming? Homecoming is trouble. Homecoming is joy. Homecoming is hurry, excitement, splendor, labor, fun, sentimentalism.

b. Is my personality at the mercy of a group of ductless glands? Modern science would seem to say so.

2. It may be a **statement** designed to attract by startling:

a. Robot! The very term sets the imagination to work, and evokes scenes in which giant monsters are killing off hordes of people, blood is flowing in streams around the wreckage of buildings, and women and children are running helplessly to and fro.

b. If you are an "I don't believe it" reader, don't go on.

3. A **narrative opening** with its "What happened?" interest may be useful:

a. A bugle sounds. The band strikes up the processional march.

b. Sweat dripped off my face. My new shirt stuck to me. My hands were smeared and my shoes muddy. My wet hair strung over my face. But it didn't matter—I was showing pigs.

4. **Quoted remarks** may be added for liveliness:

a. The announcer said, "And now, ladies and gentlemen, one of the Flying Illini will try to break last year's record of seventy-eight turns on the high trapeze."

b. "That must be the town," I said. We had just crossed a divide and were looking on a small western town about a mile ahead and to the right of us.

5. A **quotation**—an appropriate stanza of poetry or line of prose—is an old device that may still be used effectively:

a. As Francis Bacon once wrote, "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested." One of those "few" is certainly S. I. Hayakawa's *Language in Action*.

b. "You would have understood me had you waited." Dowson, in that line from his poem of the same title, writes the story of his life.

Note: All the above are rhetorical devices, none of which should be overdone. Do not come to lean upon the rhetorical question, for instance, or the exclamatory statement, but practice various types of beginnings in order to test their relative effectiveness in a given paper.

6. The history or background of a subject is often called for as a beginning:

a. Surrealism has been in existence now for about a quarter of a century.

b. The business of rehabilitating and improving men and their families is a relatively young one.

7. The problem to be discussed or the fact to be established may serve as a beginning. In many of the more technical types of writing, such directness is to be preferred to the more decorative sort of introduction.

a. Housing for independents should be as desirable and healthful as for fraternity students.

b. The woman in tennis today is a type entirely different from the one of yesterday.

The introduction should be adequate in length and well suited to the particular kind of task it takes upon itself. An excellent type of beginning for many of your papers may be that in which you indicate your own experience with the subject in order to give the reader confidence in your ability to discuss it. But for a theme on a manufacturing procedure to begin

I worked as an inspector in a factory

and then to plunge directly into a discussion of the product of that plant is unduly abrupt. With the intrusion of the personal element, the reader is inevitably left asking such questions as "When? Where? Why?" Expanded into

Last year, in order to earn money for my college expenses, I worked as an inspector in a South Bend factory

it becomes an agreeable testimony to the fitness of the writer to undertake the discussion which follows. Do not go to the opposite extreme from abruptness, however, and precede such a paper with your life story or a history of manufacturing.

Body

The detailed plan necessary to the writing of a long and involved exposition will be taken up more fully in Unit 17, which is devoted

to the outline. But even the briefest of papers requires at least a mental working-through before the writing itself is begun, in order to avoid the error of setting down a jumble of ideas as they happen to flash into your mind and to insure an orderly and coherent presentation of the important points.

GROUPING

The problem of organizing involves two steps: the grouping of like ideas together, and the arrangement of the groups in a logical sequence. The various kinds of order resulting depend upon your material and your purpose and are taken up in detail in various later assignments. But to explain in general what organization means, we shall assume that you wish to write an essay of several pages on a typical day in your life as a college student.

You will start by setting down in the simplest of all order patterns—the chronological, or time, arrangement—the activities which you feel you might perhaps include in such a discussion. The result may be a dozen or more items:

1. Getting up
2. Washing and dressing
3. Eating breakfast
4. Going to English class
5. Working in chemistry lab
6. Going home for the mail
7. Eating lunch
8. Taking a nap
9. Going to economics class
10. Having a coke date
11. Studying in the library
12. Eating dinner
13. Going to a show
14. Studying at home
15. Writing letters
16. Going to bed

To go ahead with the writing of your paper from such a scattering of notes will be unwise, however, even if you decide to keep to the order of time in your presentation. For you—and consequently

the reader—will be confused by the number of small details, which read rather aimlessly when merely set down one after another. Your next step, then, is to group them into larger units of related items which will prove more manageable. Your plan may now look like this:

- I. Early morning activities
 - A. Getting up
 - B. Washing and dressing
 - C. Eating breakfast
- II. Forenoon activities
 - A. Going to English class
 - B. Working in chemistry lab
 - C. Going home for mail
 - D. Eating lunch
- III. Afternoon activities
 - A. Taking a nap
 - B. Going to economics class
 - C. Having a coke date
 - D. Studying in the library
 - E. Eating dinner
- IV. Evening activities
 - A. Going to a show
 - B. Studying at home
 - C. Writing letters
 - D. Going to bed

You may well ask what has been accomplished by this grouping, since the items and their order have been left unchanged. The answer is that your approach to your material will be changed, for instead of handling sixteen small items you are now planning in terms of four larger points made up of varying numbers of subpoints. The effect on your sense of proportion resulting from this new perspective will be as useful to the reader who must follow your train of thought as to you, the writer, who must construct it.

So much for the chronological order, which involves simply a grouping of items in a time relationship. But perhaps, looking again at the same sixteen items, you feel that the time in which these events take place is relatively unimportant—that there is a logical order of another sort which may provide a more satisfactory pat-

tern for your paper. Items like dressing and eating which are the mere routine of daily existence anywhere may well be handled briefly together, or even omitted; others, your classes and study periods, are more vital matters peculiar to academic life; still others constitute the social contacts, near and far, which enliven the collegiate routine. Your main headings, if you follow this line of thought, might be:

- I. Routine activities
- II. Academic activities
- III. Recreation

ARRANGING

But now, chronological order removed, there appears a second problem—how to arrange these main headings. Here, numerous principles of order may operate, depending on your subject:

- 1. from the known to the unknown
- 2. from the simple to the complex
- 3. from the specific to the general
- 4. from the general to the specific
- 5. from the less important to the more important

In the simple subject of how you spend your day, matters of routine might reasonably be handled first, briefly, to get them out of your way. Which of the two remaining topics to place next will depend upon what your purpose is—what you want to emphasize. If the education is more important, stress the fact by writing last and longest of your classes and study periods; if you wish to show that your social contacts with others are more significant to you, reverse the order. However difficult your subject and however many main points you may have, always arrange them in an ascending order of difficulty or importance. Such an order will be easiest for your reader to follow and will avoid giving him the “letdown” feeling that may result if at any time you fire your bigger guns before your smaller.

SUBPOINTS

Good preliminary organization involves not only the determination of main points and their logical arrangement but also a

careful discrimination between what is really of first order in importance, what secondary, and so on. A student writing on the harvest of gladiolas on a commercial scale first saw his material as falling into four main divisions:

- I. Picking
- II. Wrapping
- III. Tying
- IV. Putting in water

But a reconsideration showed him that the last three steps were so closely allied as to be parts of one phase of the process, comparable to division I as a whole rather than in parts. This plan then emerged:

- I. Picking
- II. Preparing for sale
 - A. Wrapping
 - B. Tying
 - C. Putting in water

Notice that this change did not affect the order of the items, since they are controlled by a time pattern; but it did insure the writer's seeing the true relationships existing among the various divisions of his subject, and consequently properly apportioning the space to be devoted to them in the finished theme.

In the suggested plan for your day's activities above, a completed outline of division I might show these subordinate relationships:

- I. Routine
 - A. Preparations
 - 1. Getting up
 - 2. Washing and dressing
 - B. Food
 - 1. Eating breakfast
 - 2. Eating lunch
 - 3. Eating dinner
 - C. Rest
 - 1. Taking a nap
 - 2. Going to bed

For a short theme you will not need to work out your plan in such detail; but you must nonetheless keep your sense of proportion as you write, in order to avoid devoting too much space to a logically minor point or too little to a major one.

PARAGRAPHING

You may be tempted to think of your completed outline as a paragraph outline—one in which each main point calls for development into a single paragraph (see Unit 17). In the short paper this assumption may often be correct, but only because the length of treatment makes it reasonable. Treated very briefly, for instance, your four-point outline might conceivably be handled in a single paragraph; developed to book length, each point might require hundreds. *There is no necessary relationship between the number of main points and the number of paragraphs in which you develop them.* The student writing on how to make facial masks (see pp. 116–119) may have jotted down some such plan as this:

- Introduction
- I. Materials
- II. Preparing the subject
- III. Making negative mask
- IV. Making positive mask
- Conclusion

As he wrote his essay from these points, the introduction, you will notice, became three paragraphs; the subject being an unusual one, he felt the need of introductory material covering his first acquaintance with masks, his experience with them, and their usefulness. One paragraph each sufficed to handle divisions I, II, and III, while two were devoted to IV and one to the conclusion. In brief, the writer recognized that the main divisions of his outline covered material of varying length and importance, and he developed his paper accordingly.

TRANSITIONS

There is always a danger for the beginning writer that, as he writes his paper from a few carefully thought-through main points, it will seem to break up into as many little essays. You can over-

come this tendency by the skillful use of devices known as transitions, which serve to tie together the separate parts into a unified whole.

In a long work, a transition may be a paragraph in itself. Note how the following, which appeared at the end of the second chapter of a full-length book (Sir James Jeans' *The Universe Around Us*), eases the reader into a new section by summing up what has been done in Chapters I and II and suggesting what is to come in Chapter III:

We have explored space to the farthest depths to which our telescopes can probe; we have explored into the intricacies of the minute structures we call atoms, of which the whole material universe is built; we now wish to go exploring in time.

In the short paper, a transition usually need be no more than a sentence, a phrase, or even a word (sometimes at the end of one paragraph, but more often at the beginning of the next) which indicates the shift in thought. The paragraph openings which follow are clearly not the beginning sentences of the works from which they are taken, for they indicate that something has gone before and help to tie it up with what is to come:

In the second place, there was no room available.

As the job progressed, there was more bleating.

On the last subject, that of gossip, I wax really indignant.

Nevertheless I like working on a farm.

There is one section, however, in which no change was made.

I must mention the cheering, too.

Besides the chroniclers, we have another unquestionably reliable source.

As I have said, I sell my wool through the pool.

Such transitions are equally valuable within a paragraph, even within a sentence, to connect its parts by expressing the proper relationship between them. Among the more common transitional words are these:

1. The **personal and demonstrative pronouns** which, by harking back to their antecedents, help to tie the new thought to the old (*he, they, this, that, etc.*).

2. **Numbers** designating parts of an orderly arrangement (*first, second, third*).
3. Words indicating **order in time** (*next, then, in the meantime*) or **space** (*beside, above, behind, below*).
4. Words indicating **additions** to what precedes (*and, furthermore, moreover, in addition, besides, again, likewise, similarly*).
5. Words indicating **contrast** to what precedes (*but, however, on the other hand, nevertheless*).
6. Words indicating **results** of the preceding, or conclusions drawn from it (*therefore, hence, thus, for, consequently*).

Watch for such transitional devices in your reading and make a deliberate effort to include them appropriately throughout your writing, varying them enough so that none becomes monotonous through repetition. Not every paragraph, by any means, demands a transitional opening. On the other hand, your transitions between the main sections of your essay will need to be stronger than those between or within paragraphs in order to insure your reader's awareness of your movement from one division to the next.

Having completed our preparations, we may now turn to the actual procedure.

Before beginning the study of integral calculus, let us review what we have found out about the differential calculus.

In contrast to this monotonous use of cymbals, consider for a moment what I believe to be a highly artistic use.

Conclusion

Like the introduction, the conclusion will vary in length with the length of the paper, being a chapter, a paragraph, a sentence or a phrase, or merely a sense of finality created by your closing words. It too may accomplish its purpose in many ways:

1. It may **summarize the content** of the essay, reducing it in a brief statement to its main points in order to drive them home to the reader and to leave them clearly in his mind.
2. It may **announce the main point** for the first time, the essay having been devoted to building up, inductively, to it. (See p. 300. This kind of organization is difficult but emphatic, and worth trying occasionally.)

3. It may **leave a question** in the reader's mind, to insure his thinking further on the subject.
4. It may **come to conclusions** or **suggest results and significances** reaching far beyond the scope of the subject itself.
5. It may **indulge in prophecy**, suggesting the possible future of the subject to whose past and present the essay may have been devoted.
6. It may **hark back to the situation** presented by the introduction, thus creating a particularly unified effect through the so-called "picture-frame" device.
7. With similar effect, it may **repeat a sentence or slogan** used to open the essay, or perhaps **refer to the title**.
8. It may **close with an apt quotation** from poetry or prose.

Whatever the method used, the conclusion must exist, in fact or in spirit, in order to keep the end of your essay from creating an unpleasant sense of abruptness. It should not be unnecessarily long-drawn-out, but it should be designed to make a lasting impression on the reader.

Title

This may seem a rather belated mention of the thing which stands first of all in the presentation of any paper; but only now, perhaps, with the paper planned and written, are you in a position to decide definitely what to call it. You know your general *topic*, of course—your choice of plan and treatment has been entirely determined by it. But every composition must have a specific *title*, and you will do well to choose it only after you have seen the exact shape which your material has assumed during the creative process.

A title ought to be reasonably brief, a word or phrase being generally preferred to a complete sentence. What it says will depend not only upon the specific content of the paper but upon its purpose. For matter-of-fact informative writing such as reports, a descriptive title stating the actual content of the paper as clearly as possible in a few words is recommended. But for more creative types, a so-called "trick" title, which arouses rather than satisfies the reader's curiosity as to what follows, is to be preferred. The authors of a

modern textbook entitled *Down to Earth* indicate by its title, as surely as by its content, a shift in educational approach since the days of its early predecessor, *A Textbook of Geological Science*. A book called *Exploring the Heavens* leads a reader rightly to expect a book which is intelligible to the layman, not just to the astronomer.

The topics suggested in the assignments in this book, you will discover, indicate subject matter only. Whether you use one of them or choose another subject of which they remind you, you will be obliged to decide on an original title suited to your own treatment of the material. Always keep in mind the fact that your title is your first chance to win or lose your reader and should consequently be chosen with care.

MECHANICS

Your grade on your college writing will result from a combination of the impressions made on your instructor by your subject, your plan, and your accuracy in the details called *mechanics*. It may sometimes appear, from the marks in the margin, that his chief concern is with accuracy in spelling, punctuation, grammar, usage, and sentence structure. True, these matters loom large in the work of the many students who have yet to master the mere decencies of accurate composition; it is for this reason that some do better work in speech courses, oral English freeing them from such nuisances as the apostrophe.

Care in such details is essential to satisfactory writing; but sadly enough, you will gain no readers by accuracy alone. Correct spelling is no more praiseworthy than good manners and appropriate dress, and, like them, is conspicuous only by its absence. Yet just as the most worthy young man may create an unfavorable effect by appearing in a sweat shirt at a formal dance, so the best of subjects and plans can make but a poor impression if the reader is continually jarred by nagging errors in mechanics.

It is the dream of every instructor to be able to read and judge student papers purely on their intrinsic merits, unannoyed by such superficialities as inaccurate mechanics; it should be your aim to free your own writing of such distractions, which, bear in mind,

make their inevitable impression on other readers than your composition instructor. Depending upon your previous preparation and habits, your task may be simple or difficult, but it can be accomplished, in time.

If you are actually ignorant of good use, conscientious drill with a good handbook and thorough revision of returned themes will gradually enable you to overcome your handicap. Often more troublesome, however, are the little careless mistakes which creep in because your mind is always traveling ahead of your pen. You know the difference between *to* and *too*, but just "didn't think." To overcome such errors, you must develop the eagle eye of the professional proofreader, who is to be credited with the almost flawless pages of books and magazines. Careful revision is a natural part of the preparation of term papers and themes written outside of class, when time is relatively plentiful; but you should remember that it is likely to be even more important in letters, examinations, and class themes, written under stress. Under such conditions write less, if necessary, in order to save time for proofreading. It is a good rule never to let any manuscript leave your hands without a careful rereading, *letter by letter*, for possible slips of the pen.

EXAMPLES

The writing models which follow are limited to the simplest of organizational patterns, the chronological relating of a day's experience, such as is tentatively outlined for a student on pages 10-11.

The first is an account of a day at the Lambarene hospital of Dr. Albert Schweitzer, the Alsatian famous as a musician and writer as well as medical missionary to French Equatorial Africa.

A. WITH SCHWEITZER IN LAMBARENE¹

The day starts early at Lambarene, with a 6:30 bell for the natives to begin work and with some staff members needed to supervise them. Before the 7:30 bell for breakfast, Dr. Schweitzer can often be heard practising in an alcove off his small study-bedroom. Here is the specially built piano, with attachments, which the Paris

¹ Homer A. Jack, "With Schweitzer in Lambarene," *Saturday Review*, May 2, 1953, pp. 16-17.

Bach Society gave him in 1913. About 7:40 he comes into the dining room and joins other staff members around a long table for a simple breakfast. He has a large bowl of rice, a cup of warm milk, and several pieces of bread. The 8:00 bell for work sounds while he is still eating. Soon he goes out into the courtyard (between the dining room and his study) where natives slowly appear for the day's work.

About 100 natives work for the hospital, either as regular employees or as patients certified by the physicians as capable of work or as relatives of patients. Those who can are required to work to pay for their daily rations. One or two staff members call the roll while Dr. Schweitzer is often present to tell them where to work: to cut wood in the jungle, to pick grapefruit, to work in the ample vegetable gardens along the river, to gather palm nuts, to carry water, or to help with the new building. This assignment of work every day is not an easy task, and there is many an argument before the courtyard is cleared by 8:30.

During the spring of 1953, Dr. Schweitzer has had as a special project the construction of a new building for European staff members and any overload of European patients. Dr. Schweitzer takes great pride in designing and supervising all building done at the hospital, and this one is no exception. Although there is a foreman, Dr. Schweitzer tells each group of men working on the building what to do for the morning. This means supervising the carpenters, the painters, those on the rock-pile, etc. After about an hour or so of careful supervision, Dr. Schweitzer takes off his ankle-length blue apron and goes to his study. His morning may be further encroached upon by natives coming to him to settle a raucous palaver. Now and again he must answer the hospital "telephone"—little notes sent him by staff members to which he pencils short replies. At noon there is a lay-off for lunch and siesta, and he reappears at the construction. He returns to his study briefly to play the piano and then joins the staff for the 12:30 dinner.

This is the big meal at the hospital and the cuisine is excellent, with many tropical foods and some things imported from Europe or America. A typical meal may include slices of fresh papaya, baked plantain (oversized bananas), meat in season, vegetables

and salad from the hospital gardens, and a dessert of fruit. Dr. Schweitzer eats several helpings of soya beans at each meal and always cuts off part of the bread and stuffs it in his pocket for the animals. (This is a common practice of staff members and usually all but the visitor go out of the dining room with pockets or even a plate full of leavings for some favorite animals.) When, on rare occasions, a staff member leaves the hospital to return to Europe, the noon meal is the time for a short formal speech by Dr. Schweitzer. After the first course, he taps twice on the silver goblet (a gift from friends) beside his place, and arises and gives a short speech, which often brings the recipient to tears. Ordinarily, Dr. Schweitzer is expansive at meals and discusses all sorts of topics, especially with the visitor who is seated opposite *le grand docteur*—as the natives call him. After dinner, coffee is served, but usually Dr. Schweitzer does not tarry and retrieves his helmet above the piano and goes out.

Outside the double-screen door, waiting for this contemporary St. Francis, is a motley assortment of dogs, cats, goats, and geese. Calling them names, he feeds them one at a time with the bread he has saved from dinner. His favorite pet just now seems to be a tiny kitten, which laughingly he points out as "Miss Europe." After this session at the dining-room door, the animals follow him across the courtyard to the open-air cage where four or five of his pet antelopes are kept. He feeds them also, pats their noses, and then disappears into his study. He says that all staff members should take at least a three-quarter hour siesta until 2:00 P.M., but nobody seriously believes that he sets the example!

At 2:00 P.M. the performance of the morning is repeated, with natives gathering outside *le grand docteur's* study for the roll-call, usually doing the same tasks to which they were assigned in the morning. Dr. Schweitzer often inspects the progress of the new building at this time, too, and then returns to his study. If this is the afternoon that mail arrives or leaves, Dr. Schweitzer is especially busy, for he has a huge volume of mail to which he attends diligently. Especially the departure of mail is a big event; it comes only once or twice a week. Not only does Dr. Schweitzer have a wide correspondence with friends, but he painstakingly acknowl-

edges, with the help of his staff, all contributions for the support of the hospital. Since it is his personal enterprise and not supported by any mission board or by the French Government, this alone is a formidable task. Americans often send contributions to the Albert Schweitzer Fellowship, 156 Fifth Avenue, New York 10, New York.

The day's work stops around 5:00 P.M. for the lepers, who must get their medicines, and shortly thereafter for the other employees. Then, outside Dr. Schweitzer's study, is the picturesque if noisy half-hour when the daily rations are distributed: five or six plantains, manioc, and often some rice, palm-nut oil, and soap. In the courtyard goats of all sizes, a young red African pig, and baby chicks mingle with the natives to give the scene a confused touch. At six o'clock, in the fast descending twilight—for the hospital is only forty miles south of the equator—Dr. Schweitzer often leaves his study with one antelope on leash. He gets a respite from the day's activities by sitting down on a concrete block and looking over the palms to the wide Ogowe River and toward the town of Lambarene around the bend beyond. Natives are crossing the river silently in their dug-out canoes. How often he has come up this broad river—and what thoughts must now pass through his head! But soon the malaria mosquitoes fly about and Dr. Schweitzer returns to his study with the antelope, and often there is more music before supper.

At 7 P.M. the gong sounds, and the over-burdened staff comes to the table. When Dr. Schweitzer enters, they find their places, and after a blessing, the meal begins with the inevitable soup. After the plates have been cleared away, Mlle. Emma Haussknecht—one of Dr. Schweitzer's loyal and long-time assistants—passes out the hymn books and he leads a short worship service, during which he plays one hymn on the piano. After the Lord's Prayer, the group is dismissed. Some leave immediately and others go to one end of the dining room for cinnamon tea. Often Dr. Schweitzer remains for a while to discuss with the two staff physicians some problems of the day in the operation of the hospital.

This is now a large institution, with some 3,000 patients a year

and about 300 resident lepers. Dr. Schweitzer no longer practises medicine in the hospital, but keeps up with every detail and is present at difficult diagnoses and operations.

Then, as the last person leaves the dining hall with lantern, Dr. Schweitzer once again can be heard practising in his study. To the visitor who is invited to sit on the narrow piano bench with Dr. Schweitzer and listen to him, it is an unforgettable experience. By the light of a tiny kerosene lamp this long-time interpreter (and biographer) of Bach plays over and over again a difficult passage, occasionally marking the notes with a pencil attached to a string. In the corner behind the bookcase is a large cage for two antelopes, and they rustle as he plays.

Sometimes a dog sleeps unconcernedly at his feet. After an hour or so at the piano, he blows out the light and sits down on the stool in front of his desk. Here, surrounded by pens, pencils, a calendar, a stray kitten or two, and stacks of unanswered letters, he works on into the night. Very often long after all staff members have retired and the natives have even stopped beating their tom-toms across the river, the flame of the lamp in Dr. Schweitzer's study still flickers.

Such is a day in the life of this energetic, yet simple man. His plans never cease. Not only are his many books constantly being reprinted in several languages, but he has other works in progress. A new series of recordings he made on the organ in his little church in Günsbach, Alsace, has already been released. He has plans for making improvements in the hospital, especially since the growth of the leper colony occasioned by new American drugs. Also he would very much like to visit America again when he can spare the time.

There is one thing certain: Dr. Schweitzer will never retire, and he will end his tremendously versatile life in his beloved Lambarene.

Homer A. Jack

1. This report on Schweitzer's extensive work at Lambarene is made more vivid by being arbitrarily presented as an account of a single day's activities. What are the major divisions into which the many activities of a day there fall?

2. Make a brief outline (like the one on p. 11) showing these major divisions and the main subpoints under each.



The following is an account, by the well-known English author of *Animal Farm* and *1984*, of a day behind the scenes in a French hotel restaurant in which, from bitter necessity, he once worked. (See also pp. 181–184.)

B. THE ROUTINE OF A PARIS “PLONGEUR”²

I worked at the Hotel X., four days a week in the cafeteria, one day helping the waiter on the fourth floor, and one day replacing the woman who washed up for the dining-room. My day off, luckily, was Sunday, but sometimes another man was ill and I had to work that day as well. The hours were from seven in the morning till two in the afternoon, and from five in the evening till nine—eleven hours; but it was a fourteen-hour day when I washed up for the dining-room. By the ordinary standards of a Paris *plongeur*, these are exceptionally short hours. The only hardship of life was the fearful heat and stuffiness of these labyrinthine cellars. Apart from this the hotel, which was large and well organised, was considered a comfortable one.

Our cafeteria was a murky cellar measuring twenty feet by seven by eight high, and so crowded with coffee-urns, bread cutters and the like that one could hardly move without banging against something. It was lighted by one dim electric bulb, and four or five gasfires that sent out a fierce red breath. There was a thermometer there, and the temperature never fell below 110 degrees Fahrenheit—it neared 130 at some times of the day. At one end were five service lifts, and at the other an ice cupboard where we stored milk and butter. When you went into the ice cupboard you dropped a hundred degrees of temperature at a single step; it used to remind me of the hymn about Greenland’s icy mountains and India’s coral strand. Two men worked in the cafeteria besides Boris and myself. One was Mario, a huge, excitable Italian—he was like a city policeman with operatic gestures—and the other, a hairy,

² From George Orwell, *Down and Out in Paris and London*, Harcourt, Brace and Company. Copyright, 1933, by George Orwell.

uncouth animal whom we called the Magyar; I think he was a Transylvanian, or something even more remote. Except the Magyar we were all big men, and at the rush hours we collided incessantly.

The work in the cafeterie was spasmodic. We were never idle, but the real work only came in bursts of two hours at a time—we called each burst "*un coup de feu*." The first *coup de feu* came at eight, when the guests upstairs began to wake up and demand breakfast. At eight a sudden banging and yelling would break out all through the basement; bells rang on all sides, blue-aproned men rushed through the passages, our service lifts came down with a simultaneous crash, and the waiters on all five floors began shouting Italian oaths down the shafts. I don't remember all our duties, but they included making tea, coffee and chocolate, fetching meals from the kitchen, wines from the cellar and fruit and so forth from the dining-room, slicing bread, making toast, rolling pats of butter, measuring jam, opening milk-cans, counting lumps of sugar, boiling eggs, cooking porridge, pounding ice, grinding coffee—all this for a hundred to two hundred customers. The kitchen was thirty yards away, and the dining-room sixty or seventy yards. Everything we sent up in the service lifts had to be covered by a voucher, and the vouchers had to be carefully filed, and there was trouble if even a lump of sugar was lost. Besides this, we had to supply the staff with bread and coffee, and fetch the meals for the waiters upstairs. All in all, it was a complicated job.

I calculated that one had to walk and run about fifteen miles during the day, and yet the strain of the work was more mental than physical. Nothing could be easier, on the face of it, than this stupid scullion work, but it is astonishingly hard when one is in a hurry. One has to leap to and fro between a multitude of jobs—it is like sorting a pack of cards against the clock. You are, for example, making toast, when bang! down comes a service lift with an order for tea, rolls and three different kinds of jam, and simultaneously bang! down comes another demanding scrambled eggs, coffee and grapefruit; you run to the kitchen for the eggs and to the dining-room for the fruit, going like lightning so as to be back before your toast burns, and having to remember about the tea and

coffee, besides half a dozen other orders that are still pending; and at the same time some waiter is following you and making trouble about a lost bottle of soda-water, and you are arguing with him. It needs more brains than one might think. Mario said, no doubt truly, that it took a year to make a reliable cafetier.

The time between eight and half-past was a sort of delirium. Sometimes we were going as though we had only five minutes to live; sometimes there were sudden lulls when the orders stopped and everything seemed quiet for a moment. Then we swept up the litter from the floor, threw down fresh sawdust, and swallowed galipots of wine or coffee or water—anything, so long as it was wet. Very often we used to break off chunks of ice and suck them while we worked. The heat among the gasfires was nauseating; we swallowed quarts of drink during the day, and after a few hours even our aprons were drenched with sweat. At times we were hopelessly behind with the work, and some of the customers would have gone without their breakfast, but Mario always pulled us through. He had worked fourteen years in the cafeterie, and he had the skill that never wastes a second between jobs. The Magyar was very stupid and I was inexperienced, and Boris was inclined to shirk, partly because of his lame leg, partly because he was ashamed of working in the cafeterie after being a waiter; but Mario was wonderful. The way he would stretch his great arms right across the cafeterie to fill a coffee-pot with one hand and boil an egg with the other, at the same time watching toast and shouting directions to the Magyar, and between whiles singing snatches from *Rigoletto*, was beyond all praise. The *patron* knew his value, and he was paid a thousand francs a month, instead of five hundred like the rest of us.

The breakfast pandemonium stopped at half-past ten. Then we scrubbed the cafeterie tables, swept the floor and polished the brasswork, and, on good mornings, went one at a time to the lavatory for a smoke. This was our slack time—only relatively slack, however, for we had only ten minutes for lunch, and we never got through it uninterrupted. The customers' luncheon hour, between twelve and two, was another period of turmoil like the breakfast hour. Most of our work was fetching meals from the kitchen,

which meant constant *engueulades* from the cooks. By this time the cooks had sweated in front of their furnaces for four or five hours, and their tempers were all warmed up.

At two we were suddenly free men. We threw off our aprons and put on our coats, hurried out of doors, and, when we had money, dived into the nearest *bistro*. It was strange, coming up into the street from those firelit cellars. The air seemed blindingly clear and cold, like arctic summer; and how sweet the petrol did smell, after the stench of sweat and food! Sometimes we met some of our cooks and waiters in the *bistros*, and they were friendly and stood us drinks. Indoors we were their slaves, but it is an etiquette in hotel life that between hours everyone is equal, and the *engueulades* do not count.

At a quarter to five we went back to the hotel. Till half-past six there were no orders, and we used this time to polish silver, clean out the coffee-urns, and do other odd jobs. Then the grand turmoil of the day started—the dinner hour. I wish I could be Zola for a little while, just to describe that dinner hour. The essence of the situation was that a hundred or two hundred people were demanding individually different meals of five or six courses, and that fifty or sixty people had to cook and serve them and clean up the mess afterwards; anyone with experience of catering will know what that means. And at this time when the work was doubled, the whole staff was tired out, and a number of them were drunk. I could write pages about the scene without giving a true idea of it. The chargings to and fro in the narrow passages, the collisions, the yells, the struggling with crates and trays and blocks of ice, the heat, the darkness, the furious festering quarrels which there was no time to fight out—they pass description. Anyone coming into the basement for the first time would have thought himself in a den of maniacs. It was only later, when I understood the working of a hotel, that I saw order in all this chaos.

At half-past eight the work stopped very suddenly. We were not free till nine, but we used to throw ourselves full length on the floor, and lie there resting our legs, too lazy even to go to the ice cupboard for a drink.

George Orwell

1. This day begins at 7 A.M. and continues until 9 P.M. Into how many sections does Orwell divide this period of time? What principle has he used in making manageable and intelligible groupings of experience out of what was actually a continuous flow of fourteen hours?

2. Note how much vividness his use of description (see Unit 1, following) adds to this expository account of his day.

3. The attitude Orwell takes toward his subject determines his selection of details. What is it? In other words, what kind of *impression*, in addition to *information*, does he give of the work?



An essay written from the outline of a routine college day given on pages 10–11 might be very dull because of its commonplaceness. The student-written essay which follows gains interest by being written of a particular type of student day, that of a pledge.

C. A DAY IN THE LIFE OF A PLEDGE

What is a “pledge”? According to my college dictionary, there are six definitions of this word. The one that I wish to dwell on is this: “one who has promised to join a fraternity.” For when “rush” is over and one has bound himself to a certain fraternity (or herself to a sorority, as in my own case), one becomes a pledge, the lowest form of campus drudge. To add vividness to definition, I shall explain what a typical pledge does during a typical day for a typical fraternity or sorority.

At six o'clock in the morning, you are awakened by an all too familiar bell ringing in your ear. It is your alarm clock beckoning you to rise with the sun and prepare yourself for the full day you have ahead of you. You slowly drag yourself out of your cozy bed, grab your robe, and go to the bathroom to splash cold water on your still half-closed eyes. Then you trudge upstairs to the dormitory to face the morning moods of the “actives” as you awaken them, by previous request, from their dreams. This is no easy task, for not all of them rouse easily to smile gratefully at you; some of them resist your efforts vigorously and act only insulted when you have succeeded. In fact, to remain pleasant while making sure they are awake is a difficult business so early in the morning.

Nonetheless, from the first call at six-thirty until the last at eight,

you must go through this same procedure every fifteen minutes. Between calls you must get dressed, eat breakfast, and do little odd-jobs around the house. When you finally get yourself to your eight-o'clock, your professor wonders why you are ten minutes late. He should know all that you've accomplished during the preceding two hours!

Luckily you have classes all day until three; your advisor was really thoughtful to give you such a full schedule that you can catch up on your sleep and get some overdue letters written. For from three until five you are required to put in activity hours, so over to the Union you trot. For two long hours you play pledge to a campus activity by doing all kinds of jobs—from menial ones like sharpening pencils to demanding ones like painting posters.

You get back to the house in time for dinner. In the dining room you take the pledge's seat—closest to the telephone. It rings seven or eight times during the meal, and by the time you get through answering it and settle down to real eating, your food is cold.

"Pledge!" comes the familiar call as you finish gulping your belated meal. "Polish my shoes, and in a hurry. I have a big date to-night."

This is the start of a typical evening. From this first call on, you are kept busy polishing shoes, answering the telephone again, greeting people at the door, and performing other time-consuming tasks at the actives' commands. When do you study? You don't have time to even think about your three hourly exams tomorrow morning until everyone else has gone to bed.

Between two and three in the morning, you decide to call it quits and crawl into bed. It has been a long and busy day, but you've still four whole hours left before the alarm rings again. As your head sinks into your pillow and you close your eyes, you can't help thinking gratefully, "Well, it's hard work, but it will soon be over. Then I'll no longer be a mere 'pledge.' "

Hermine-Luise Murphy

1. What are the larger units into which this twenty-four-hour-day's experience falls?

2. In writing of a pledge's day, the writer not only has chosen a limited subject (see p. 3) but has gained additional unity by main-

taining a special attitude toward the life of a pledge. What is it? How seriously do you think she really feels about it? (Compare an essay which might be written as an argument against the pledging system.)

3. Note that the writer has further limited the account of her day by including only those happenings within the twenty-four hours that are relevant to her subject. We know little of what went on from eight to three, for instance—nothing of her classwork or her lunch—because this period was not affected by her being a pledge, except for the catching up on sleep and letter writing at that time, made necessary by her grueling duties as a pledge during the rest of the day.



The simple chronological pattern of a day is by no means limited to accounts of personal experience. Below, it is used in a selection from a light-hearted essay purporting to bemoan the increasing popularity of the tomato in America today.

D. THE TYRANNY OF THE TOMATO³

Though by gross tonnage the white potato is still America's leading vegetable, it is sinking under the mighty crimson tide. In an era when every man wants to fit trimly into an Ivy League set-of-threads, and every woman aspires to hips like an adolescent boy's, the noble tuber is giving ground. Is there a meal served today that does not glow redly with the flesh of the raw, or the oozy pulp of the cooked tomato? Our tables groan with condiments and relishes of the same. We encounter it morning, noon, and night.

At breakfast it seems that nobody can face the world—especially those who viewed it blearily the night before—without knocking back an eye-opener of tomato juice. Juice indeed! The tomato yields no juice; merely a trickle of brackish serum. What they call juice is actually *tomato espresso*—the entire fruit liquefied under tremendous hydraulic pressure.

The midday salad could be a happy assortment of cool greens. But that's taken care of by the addition of a few wedges of tomato to weep into it—nothing like it to kill the nutty flavor of crisp lettuce, or flatten the tang of the finest dressing. For the between-

³ From Hugh G. Foster, "The Tyranny of the Tomato," *Harper's Magazine*, June, 1957, pp. 31-32.

meal snack, the drugstore counter has canned soup; tomato plain, with vermicelli, or rice; ready to be steam-heated and served with Tomato (*The Flavor's Baked In*) Crunch.

Now, before traintime, the citizen drinks an infusion of tomato juice and vodka called a Bloody Mary, and wonders what's for dinner. At the same moment his consort lifts the lid of the dutch oven to see how the chuck roast is doing. Beautifully! The carrots tender and glazing nicely; the pearly baby onions and the diced turnips bobbing in the gravy; the halved potatoes browning just right. It all looks and smells so—MMM-mmm!—that she has half a notion to serve it as it is. But she doesn't dare—John and the kids like to *know* what they're eating. So, snip-snip, whoosh!—in go the contents of a No. 2 can of solid-pack tomatoes, to the last dregs. Instantly the kitchen fills with the sharp, almost tactile odor. But nobody notices. It is the aroma of culinary America.

Hugh G. Foster

ASSIGNMENT

1. Make for each of the following omnibus subjects a list of a half-dozen topics on which you feel you could suitably write, from personal experience, papers of around 500 words of interest to the general reader: chemistry, religion, aviation, music, agriculture, art, sports, electricity, literature, nature.

Example: Education—My First Day at School

The Little Red Schoolhouse

Games at Recess

Our High-School Physics Class

My Favorite Extracurricular Activity

The Best Teacher I Have Known

Why I Came to College

2. For any one of the subjects you have suggested above, write five different openings, a sentence to a paragraph in length, suitable for different purposes or directed to different types of readers. Discuss the various effects gained.

3. Prepare a plan for a paper on a day spent at a fair, in a city, at a picnic, with relatives, or elsewhere.

a. Set down in chronological sequence the dozen or so items you wish to discuss.

b. Group them under appropriate headings into a few manageable units.

c. Regroup them according to some order other than time sequence.

d. Arrange your groups in c into what you consider the most effective order, and explain why you think it to be so.

4. Go through a unit of this book (both text and examples), a chapter of another textbook, or a current magazine article, as assigned, pointing out transitional devices, both between paragraphs and within them.

5. a. Bring in a list of ten titles of nonfiction books or of magazine articles which have especially caught your attention, listing after each the subject with which it deals.

b. For six of the theme subjects you chose in 1 above, write *titles* which will be more appealing than the merely descriptive wording of your topics.

Example: Choosing a Career—"Eeny Meeny"

6. Having noted the divisions of the *chronological* patterns used in the four essays included as examples in this section, try your hand at other *logical* arrangements of their material. (See the illustration of the two types under "Grouping" on pp. 10-12.) What are the advantages and disadvantages of these patterns?

7. Using as material some job you have had or some particular kind of life you have lived (at school or camp, for instance), write an essay in which you present your experience chronologically, as a typical "day in the life of—." Limit your material by excluding all irrelevant material, as the authors in the model essays have done; include in your account of the day only those experiences which are relevant to your limited subject and to the particular attitude you decide to take toward it.

PART I

◆ Aids to Exposition

The assignments in this book are, as the title indicates, intended to provide training in the writing of exposition, that serviceable idea-communicating type which is and will be demanded of you more frequently than any other, in this workaday world. It is the kind of writing found in textbooks, articles, essays, reports, and books of nonfiction, rather than in novels, short stories, drama, and poetry, which are more creative and imaginative types. But the best exposition is more than a setting down of facts and opinions in straightforward prose; it makes use of some of the enlivening qualities of the more artistic types of writing as well. In this first part we shall therefore look at what you, as a writer of exposition, can borrow from these types in order to present your information more attractively.

Unit 1 deals with description, which is, strictly speaking, the type of writing that records sense impressions—the sight, sound, taste, smell, and feeling of things experienced. It seldom appears at any length alone, for the mind is limited in the number of sense impressions it will absorb, unattached to story or idea, and page after page of pure description may tempt the reader to skip. It

usually appears, rather, mingled with other kinds of writing, to which it adds the same vividness that your senses are constantly giving to your daily experience.

Unit 2 takes up narration, which is the type of writing that relates events; its charm lies in our persistent curiosity about "what happened." It appears not only in novels and short stories but in biographies, newspaper reports, feature articles, and other accounts of human experience. You use it whenever you write a personal letter or make a diary entry recording your own activities.

Just as description seldom appears at great length alone, so narrative can scarcely exist without description, for it is almost impossible, and certainly unwise, to tell what happened without including some of the sights and sounds, at least, involved. The writer of effective exposition will make use of both descriptive detail and narrative incident, as the occasion suggests, to add vividness and interest to an otherwise bare expression of ideas.

But vividness and interest are not enough, for the purpose of exposition is first of all to make an idea clear. Unit 3 is therefore devoted to the analogy, a device by which comparisons with the simple and the familiar can help to explain the complex and the strange.

The most effective exposition will make generous use of all of these aids. In fact, it may use such a combination of them as will seem to defy you to name the result—until you remember that the important consideration is not the *kind* of writing used but its *purpose*. Your problem as a writer thus becomes less "What kind of writing shall I use?" than "What do I wish to accomplish and by what means can I best succeed?"

It is true that accuracy and clearness are always the first aims of exposition, but as you proceed with the assignments in the remainder of the book, you will be well advised to make generous use of the aids discussed in this part, in order that your writing may be effective as well as accurate, memorable as well as clear.

◆ Description

Our minds must often deal with the **abstract**—concepts like theft, nature, mankind; but we are much more readily impressed by the **concrete**—a bad check, a tree, a boy. Yet even these things are **general**, and we love still more dearly the **specific**—a check for ten dollars signed by George Henderson and stamped “No Funds”; a stately elm towering alone above the horizon against a ruddy sunset; a tousle-headed urchin trudging dejectedly along a dry creek bottom, fishing pole in hand. Such thoughtfully chosen words and additional details make vivid and lasting to the reader what might otherwise be but vague and fleeting impressions.

Description as an Aid to Exposition

Novelists were once fond of introducing a new character with a long descriptive passage in which was catalogued every detail of his face, physique, and dress. But a steady bombardment of the senses, even vicariously through the printed page, soon numbs them; and the bored reader begins thinking, “Yes, yes, but go on—what is going to *happen*?” Modern practice, therefore, tends rather to reduce such a catalogue to a few significant details (the reader’s imagination will supply others) and to bring them out gradually in the course of the story.

You will find the use of description an invaluable aid in expository writing, to which it will add the same vividness that your senses are continually giving to your daily life. But you too will do well to scatter your descriptive details throughout your exposition,

so that the reader will never impatiently complain, "A pretty picture—but what are you driving at?" Instead, he will unconsciously absorb your report of sense impressions, which will clarify and enliven your explanation without impeding its progress. When in this unit you are asked to write short pieces of almost unadulterated description, the purpose is to call your attention to the keen observation and skillful word choice necessary to the successful use of this type of writing. But you will remember that description is best used only as a handmaiden to your larger purpose of relating an incident or giving an explanation. In the practical type of expository writing which will be most frequently required of you, be particularly certain that any description you include actually helps to achieve your primary purpose by furnishing necessary details or creating a desired atmosphere. Do not yield to the temptation to spread it on as mere ornament.

THE FIVE SENSES

Since description is that type of writing which endeavors to re-create for the reader sense impressions known to the writer, you will do well to remember that there are still five senses, even though for civilized man they have all lost much of their keenness. Most of us tend to be visually minded and think of description primarily in terms of what we see. But the things we hear and smell and taste and feel are also important in the sum of human experience, and the sensations of sound and scent, touch and flavor, should have their place in your descriptive writing. Imagine trying to re-create verbally for a foreigner the experience of attending an American county fair in terms of sight alone, without including the shouts of the barkers at the amusement concessions and the clatter of machinery operating the various rides; the odors from the food stands, the barns, and the crowd; the festive flavors of the hot dogs and the cotton candy; and the grittiness of the dirt on everything you touch.

COMPARISON

One reason why description tends to depend overmuch on sight impressions is that the appearance of a thing can be put into words much more readily than can the impression it makes on the rest of

the senses. The English language, thanks to its extensive borrowings, is particularly rich in adjectives, but far more of them designate size, shape, and color than sound, flavor, odor, or texture. Once you have classified a new taste sensation as sweet or sour, bitter or salty, you have pretty well exhausted the descriptive adjectives available; but you haven't done much to translate that experience—to re-create for the reader, in words, the sensation that you received through your taste buds. You may find yourself seeking, then, for some similar but familiar experience with which you can compare it: "Venison tastes like beef but has a stronger flavor." Such comparisons are useful descriptive devices because they help to clarify—to make the unknown known by comparing it with the already familiar.

FIGURES OF SPEECH

A figure of speech is a special kind of comparison used less to clarify than to make vivid. Instead of comparing a thing with something actually like it, we catch a single poetic flash of similarity between otherwise unlike things in an effort to produce a fresh, striking, and memorable effect. Figures of speech are invaluable additions to the already rich literal vocabulary available to us for descriptive purposes. There are a variety of such figures, the most common and useful ones being the simile, the metaphor, hyperbole, and personification.

1. The **simile** is a comparison (expressed with *like* or *as*) of two things essentially unlike save in a single quality, for the sake of registering that quality unforgettably on the reader's mind. In "Jack is like a mad dog when he gets angry," there is no attempt at literal truth, but the quality of dangerous fierceness in the animal is invoked in order to intensify for the reader an impression of Jack's loss of self-control.
2. The **metaphor** is like the simile but more direct. Where the simile clearly labels itself a comparison by using *like* or *as*, the metaphor says that "Jack is a mad dog when he gets angry"—an even more forceful way of accomplishing the same end. "I took one swallow, and immediately a swarm of devils started chasing each other with red-hot pitchforks down my throat"

is no account of fact, but it succeeds admirably in getting across to the reader the kind of sensation experienced.

3. **Hyperbole** further intensifies by deliberate exaggeration, well beyond the point where belief is expected or possible. "The sink held a mountain of dirty dishes." "The minute hand galloped toward twelve." To say your six-inch fish was eight inches long is a lie; to call it a yard long is hyperbole.
4. **Personification** is a figure of speech in which human qualities are given to animals, objects, or concepts in order to explain those nonhuman things in terms familiar to mankind. "The motor coughed once, then died." "The trees whispered in the evening breeze." What a vivid impression of a slot machine emerges from the phrase "a one-armed bandit"!

These common figures of speech are powerful aids to vividness in descriptive writing, but they should be used with caution.

1. **Avoid triteness.** The fact that a figure has been used until hackneyed may be a tribute to the one-time strength that caused such popularity, but there is little vigor remaining in expressions like "as red as a beet," "a carpet of flowers," and "died laughing."
2. **Do not mix your figures.** The mixed metaphor may produce unintentional humor, but not illumination; sustain a figure, or drop it. A student's "You must dig deep in order to climb the ladder of success" was an unfortunate attempt to blend two different metaphorical images. So is "He needn't expect me to chase him on bended knee."
3. **Do not pile up figurative language in such quantities that it impedes your thought.** An occasional figure is more effective than a flood. "He expected the act to be duller than a financial report, but it was as lively as a colt newly let out to pasture and the heroine was as fascinating as a snake charmer."
4. **Avoid poor taste in figurative usage.** To liken the setting sun to a bright copper penny may convey accurately enough your impression of its color, but the accompanying connotations of insignificance in size and value may destroy some more important effect that you desire to produce. The student who wrote "As we started up, the old stairway groaned like a sick old man

whose stomach has been stepped on" produced too repulsive a figure for the simple impression he was trying to describe. Avoid, for serious purposes, the use of any figure that tends to attract attention to itself rather than to the subject which it is meant to illuminate. "Under his management the business began to branch out like a potato in a damp cellar" tends to make one visualize the potato and forget the business.

5. **Do not mistake a literal comparison for a figure of speech.** It does not fill the same purpose nor have the same vividness. To say that man does not have the speed of a rabbit or the sharp vision of an eagle is to state fact; to say that he runs like a rabbit or that he is eagle-eyed is to use a figure.

Diction

Helpful as the special devices discussed above may be in adding clarity and vividness to your picture, your description must depend primarily upon the power of your diction, or choice of words, generally. Avoid, of course, the abstract and the general in favor of the concrete and the specific, for only the latter have picture-making powers. To tell us that a room is clean or a girl beautiful is to leave us still very hazy as to how either the room or the girl looks; it will take mention of a newly waxed oak floor or crisp black curls to start us visualizing.

Use a few fresh strong words rather than many that are weak from overuse. The process of describing brings to your mind those modifying parts of speech, adjectives and adverbs, and you are likely to proceed to use them in too great profusion. Search first for the vivid noun and verb; a specific verb like *shuffle* is not only briefer but also more effective than the general *walk* plus modifiers to indicate the manner of the walking. Consider the many and various shades of meaning packed into these other more specific words for the idea of *walk*: *prowl*, *stroll*, *saunter*, *patrol*, *march*, *pace*, *trudge*, *plod*, *wander*, *ramble*, *stride*.

Of special descriptive value are a group of words called **onomatopoeic**—those in which the sound suggests the meaning, such as *bang*, *sigh*, *moan*, *whir*. Watch for them in your reading and avail yourself of them whenever possible. They are relatively few in

number but, as you can see, carry a double portion of the descriptive load when they are suitable.

DENOTATION AND CONNOTATION

Most words have two levels of meaning: the **denotative**, or basic, and the **connotative**, or implied. On the first level, the language is full of synonyms; on the second, it is safe to say that no two words mean exactly the same thing—witness the so-called synonyms for *walk* listed above. To draw mental pictures that are vivid as well as accurate, you must consider not only the fundamental idea behind the words you use but the shades of associated meaning of which they have become possessed. *Famous* and *notorious* both mean *well known*, basically, yet they have come to connote two very different kinds of reputation. *House* and *home*, similarly, are denotative synonyms; but the difference in their emotional value makes a song about “house, sweet house” ridiculous. Learn to use not only the dictionary but a book of synonyms or a thesaurus, and use them carefully and well. A little girl, eager to vary her vocabulary and finding that *chaste* meant *pure*, wrote of the chaste water supply in her city. She is better remembered for her effort than for her success.

Kinds of Description

Description, as you will discover from the model passages at the end of this unit, can be of two very different kinds, depending on your purpose in using it. You may wish merely to inform, or you may desire in addition to give pleasure—to add enjoyment to whatever may be the essential purpose of your prose. Either type of description is an aid to exposition: the first, a necessity; the second, an agreeable luxury.

INFORMATIVE DESCRIPTION

If you are called on to explain a mechanism or a process, you will be obliged to use description; but for this purpose the briefest and clearest terms you can muster, through which you can communicate the essential facts, will be sufficient. You will be con-

cerned with terms in their simplest denotative and unequivocal meanings; and if they do not suffice, you may turn to analogical comparisons with more familiar objects: "The plunger looks like a fountain pen"; "The handle is D-shaped." (See Unit 3.) If you invoke senses other than sight, you will do so for equally practical reasons—"Sand the wood until it is entirely smooth to the touch"; "Allow the mixture to stand until you can detect the faint odor of rotten eggs." Drawings may well supplement or supplant words in such description; brevity, so far as is consistent with clarity and completeness, is always to be sought. For information, and information alone, is your goal. Such description is the type demanded in technical reports and in all other circumstances calling for information only.

EVOCATIVE DESCRIPTION

Not all writing situations, however, will limit you to the presentation of facts; and those that do may often be best met with material which transcends mere information-giving and adds vividness by appealing to the emotions and evoking moods. In "Your community-fund dollar will help to feed this hollow-cheeked mother with her sad-eyed, rickety-limbed brood," what might have been bare fact becomes a plea through the emotional value of details that *suggest* as well as *mean*. A general idea (your money is needed) is given life by particularization, in which *money* becomes your tangible dollar, *need* the hunger of a definitely pictured woman and children. Such descriptive particularizing, with its appeal to the reader's emotions, is essential to narration, as you will find in Unit 2; it may also add greatly, as you will discover in the selections throughout this book, to all but the most workaday exposition, as it is a valuable corrective for the tendency of exposition to generalize.

Organization

Since description is usually a matter of details scattered throughout other forms of writing for the sake of enlivening them, rather than something written for its own sake, we cannot talk of it, as we do of much exposition, in terms of definite logical patterns.

But the writing of description is nonetheless governed by certain laws of design.

SELECTION OF DETAILS

Whether your purpose is information or emotion, the thing to be described confronts you with a maze of sense impressions, out of which you must select the few relevant to your purpose. If you are describing a machine in terms of its function, its color isn't worth mention; if you are trying to create a mood of gloom, you will purposely eliminate such details as distract from that atmosphere (except as you may deliberately include them for the sake of contrast). Your selection will be governed not only by this mental point of view, your purpose, but by your physical point of view, which limits you to the sensations you would actually have at a given time or place. You do not see the apron strings of the woman who meets you at the door, or smell the flowers on a distant hillside. And if you are moving around an object or down a river, your description must take into consideration your change of view.

ARRANGEMENT OF DETAILS

Much of your expository writing will probably involve only the occasional use of a descriptive detail to illuminate a point in your explanation. But when you are obliged, as you may often be, to describe at greater length, the arrangement of your details becomes an issue.

1. Inasmuch as description deals primarily with items in space, it is possible to arrange your details in the **order of place**. In describing a room, for instance, you may start at one side and work across, mentioning the objects which meet your view as you progress; a man might similarly be described from head to foot. In describing a landscape, you may work from near to far, or far to near.
2. More selective than mere space relationships is the **order of outstanding feature**, such as may lead you to mention first a piano in the room, a man's big nose, a large tree in the landscape—and to work out and around from them.
3. You may be guided by a sense of **relative importance**, centering your description around the thing which you plan to have make

the greatest impression—an unmade bed, a cold and calculating eye, a tumble-down shack—including then such other details as you have chosen to bear out that impression and disregarding any that may be irrelevant to it.

EXAMPLES

A. THE HELLBENDER¹

The hellbender is an ugly looking but perfectly harmless creature from 18 to 24 inches long, with the head and body much flattened and a prominent wrinkled fold of skin along the sides. Although it is entirely aquatic, no gills are present in the adult, and only a single pair of small pores represents the gill-clefts; the lungs are simple sacs. The limbs are functional, the anterior with four, the posterior with five digits, and the tail is provided with a wide fin. A wide mouth with teeth in both jaws, very small eyes, and a slimy skin of a deep mottled brown color are further external characteristics.

1. This paragraph from an encyclopedia aims at nothing but fact-giving. It is typically informative description in which essential details are listed in a completely objective manner. Scientists in all fields use such description as an aid in explaining all sorts of natural phenomena.

2. What principle has been used in the arrangement of the details?

◆
Informative description is frequently used for presenting mechanisms, too. In a report on the botanical experiments carried on in a ten-acre garden at Brookhaven National Laboratory, there appears the following description of the means by which the area is periodically exposed to nuclear radiation.

B. THE "SOURCE"²

Rising to a height of nine feet near the center of this garden is a stainless-steel tube, four inches in diameter, which also extends four feet below the ground to a cinder-block pit. The cobalt 60, generally referred to as the "source," is encased in a cylindrical stainless-steel jacket—eighteen inches long and two inches in diameter,

¹ From the *Encyclopedia Americana*. Reprinted by permission of the Americana Corporation, Publishers.

² From Daniel Lang, "A Stroll in the Garden," *New Yorker*, July 20, 1957, p. 30.

and with a four-inch-thick lead plug on top—that fits inside the tube and can be moved up and down inside it, like a piston, by a pulley system. Waiting to envelop the source when it is lowered to rest in the pit, and to absorb its rays as long as it remains there, is a cylindrical lead shield, eight inches thick. At four-thirty every afternoon during the spring, summer, and fall, after elaborate precautions have been taken to make certain that all visitors to the garden have departed, the source slowly emerges from its shield in the pit and rises to a point about four feet above the ground. There it remains during the night and the next morning, while its rays permeate every living thing within a radius of perhaps a hundred yards. Then, at one o'clock in the afternoon, it slips back down into its cinder-block chamber, relaxing its grip on the garden long enough to let the botanists move in and study the effects of its presence.

Daniel Lang

1. This is a completely unfamiliar subject requiring great clarity of description. Can you draw a sketch of the mechanism from the information given here?

2. Most of this descriptive passage is devoted to size, material, and operation. Note the single comparison to a familiar principle.

3. What figurative expression appears in the final sentence, and what evocative note does it introduce into this otherwise completely informative description?



C. MORE POWER TO YOU³

Bolted motionless on a test stand, the little monster is not impressive. It has no coolly symmetrical propeller, no phalanx of cylinderheads, none of the hard geometrical grace of the conventional aircraft engine. Yet the unprepossessing turbojet engine has thrown the air designers into ecstatic confusion: nobody yet knows how fast the jet will enable man to fly, but the old speed ceilings are off. In their less guarded moments, sober designers talk of speeds so high that aircraft will glow like meteors.

To watch a jet engine spring into life is to feel that power. (Only

³ Courtesy of *Time*. Copyright Time Inc., 1948.

when the engine is set up with a pipe to catch its gases is it safe to watch the fires kindle.) Dimly visible inside is the turbine, like a small windmill with close-set vanes. When the starting motor whines, the turbine spins. A tainted breeze blows through the exhaust vent in the tail, followed by a thin grey fog of atomized kerosene. Deep in the engine a single sparkplug buzzes. A spot of fire dances in a circle behind the turbine. Next moment, with a hollow *whoom*, a great yellow flame leaps out. It cuts back to a faint blue cone, a cone that roars like a giant blowtorch. The roar increases to thunder as the turbine gathers speed. Then it diminishes slightly, masked by a strange, high snarl that is felt rather than heard. This is "ultrasonic" sound (a frequency too high for the ear to hear). It tickles the deep brain, punches the heart, makes the viscera tremble. Few men like to stay in a test room when a jet is up to speed.

The engine now has the fierce beauty of power. Its massive rotor, the principal moving part, is spinning some 13,000 times per minute (though with only the faintest vibration). The fire raging in its heart would heat 1,000 five-room houses in zero weather (though much of the engine's exterior is cool). From the air intake in its snout, invisible hooks reach out; their suction will clasp a man who comes too close and break his body. The blast roaring out the tail will knock a man down at 150 feet. The reaction of the speeding jet of gas pushes against the test stand with a two-ton thrust. If the engine were pointing upward and left unshackled, it would take off like a rocket, each pound of its weight overbalanced by more than two pounds of thrust.

Editors of Time

1. Compare this description of a mechanism with "The 'Source,'" above. Which gives more complete information? Which is more evocative?

2. Point out in this selection

- a. effective adjectives and adverbs
- b. concrete verbs
- c. literal comparisons
- d. figures of speech (identify as to kind)
- e. onomatopoetic words.



D. EDUCATION ON THE FARM⁴

Healthy children hunger to learn—not from reading, because the most significant things in life are learned and taught long before letters are conned—but from the feel of a lamb's nose and a cat's whiskers and the itchy leaves of radishes and the smooth skins of the cucurbits and the sting of the bee; from the smell of fresh cow manure and well-rotted horse dung and tomato vines and live chicks and buck goats and whitewash and nicotiana; from the cry of the newborn calf and the sound it makes while sucking its dam and the rustling of the leaves of the tulip tree and the grunting and chomping of hogs; and from the color of the furrow slice as it keeps turning and of young wheat standing in rows and of ripe grain that waves in the wind, and from how the barn looks by day and how different it looks by night. And the child, he or she, absorbs the arts of cultivating and the skills of tractoring, and growth becomes development.

Walter Magnes Teller

1. State in one sentence the expository purpose of this paragraph.
2. How many of the five senses are drawn on in the descriptive details through which that idea is developed?
3. How many of these details are actually described, and how many only mention a situation, depending on the reader's own remembered experience for their vividness?
4. What clearly onomatopoetic words can you find here?



The next two selections describe the depths of the ocean: the first, how it looks and feels as judged by scientific evidence gathered from the surface; the second, what it sounds like to a man skin-diving beneath its surface.

E. THE OCEAN DEPTHS⁵

We know what the ocean looks like, feels like, and is, down below, because soundings have been made at thousands of places,

⁴ From Walter Magnes Teller, "The Farm and the Family," *Country Book*, Spring, 1944, p. 107.

⁵ From *The Story of Geology*, by Allan L. Benson. Copyright, 1927, by Allan L. Benson. Copyright, 1955, by Mary Benson. Reprinted by permission of Rinehart & Company, Inc., New York, Publishers.

thermometers and other devices have been let down and dredges have brought up what is on the bottom and what is living next to it.

Most of the ocean floor is a dreary undulating plain under about two and a half miles of water, relieved here and there by mountains, the peaks of which appear on the surface as islands. In a general way it may be said that there is a depth in the ocean to correspond with every great mountain peak on land. Mount Everest, in the Himalayas, with its 29,000 feet, is balanced by the Swire Deep, off the island of Mindanao, with its 32,088 feet of depth—eleven and a half miles from the bottom of the deep to the top of the mountain, the greatest irregularity on the planet.

The deeps are as dark as pitch and down almost to the freezing-point of salt water. The water would freeze if it were fresh and at the surface. Muck taken from the bottom, even at the equator, is so cold that it cannot be comfortably handled. The depths are kept cold by the constant creeping of the water from the polar regions. Little of the sun's light penetrates farther than 1500 feet, though a photographic plate is slightly affected at 3000 feet. Below that is utter darkness, with a temperature that remains changeless, or practically so, throughout the year.

There is no plant life whatever in the depths, but plenty of animal life. Moreover, the deep-sea fish look very prosperous and thriving, though all they have to eat is what rains down to them from above.

Allan L. Benson

1. The description used in this explanation is essentially informative, but in places the author appears to be interested in impressing his readers imaginatively, in addition to informing them. Note the use of *dreary* in ¶2, suggestive of mental point of view rather than scientific fact. Find other words, including figures of speech, designed to arouse feeling rather than merely to communicate information.

2. Being a brief account, it has paragraphs corresponding to the main points presented. List the four main topics in as many phrases. Is ¶1 parallel to the other three in importance and thus to be outlined as point I, or is it rather introduction? What logical order has the author followed in arranging his material? (See pp. 42–43 for principles of ar-

rangement.) Is the present order a logical necessity, or could the topics be transposed with good effect?



F. THE SILENCE OF THE SEA⁶

The sea is a most silent world. I say this deliberately on long accumulated evidence and aware that wide publicity has recently been made on the noises of the sea. Hydrophones have recorded clamors that have been sold as phonographic curiosa, but the recordings have been grossly amplified. It is not the reality of the sea as we have known it with naked ears. There are noises under water, very interesting ones that the sea transmits exceptionally well, but a diver does not hear boiler factories.

An undersea sound is so rare that one attaches great importance to it. The creatures of the sea express fear, pain and joy without audible comment. The old round of life and death passes silently, save among the mammals—whales and porpoises. The sea is unaffected by man's occasional uproars of dynamite and ships' engines. It is a silent jungle, in which the diver's sounds are keenly heard—the soft roar of exhalations, the lisp of incoming air and the hoots of a comrade. One's hunting companion may be hundreds of yards away out of sight, but his missed harpoons may be clearly heard clanging on the rocks, and when he returns one may taunt him by holding up a finger for each shot he missed.

Attentive ears may occasionally perceive a remote creaking sound, especially if the breath is held for a moment. The hydrophone can, of course, swell this faint sound to a din, helpful for analysis, but not the way it sounds to the submerged ear. We have not been able to adduce a theory to explain the creaking sounds. Syrian fishermen select fishing grounds by putting their heads down into their boats to the focal point of the sound shell that is formed by the hull. Where they hear creaking sounds they cast nets. They believe that the sound somehow emanates from rocks below, and rocks mean fish pasturage. Some marine biologists suppose the creaking sound comes from thick thousands of tiny shrimps,

⁶ From J. Y. Cousteau, *The Silent World*. Copyright, 1953, by Harper & Brothers. By permission of Harper & Brothers, Publishers.

scraping pincers in concert. Such a shrimp in a specimen jar will transmit audible snaps. But the Syrians net fish, not shrimps. When we have dived into creaking areas we have never found a single shrimp. The distant rustle seems stronger in calm seas after a storm, but this is not always the case. The more we experience the sea, the less certain we are of conclusions.

Some fish can croak like frogs. At Dakar I swam in a loud orchestration of these monotonous animals. Whales, porpoises, croakers and whatever makes the creaking noise are the only exceptions we know to the silence of the sea.

J. Y. Cousteau

1. Here the impressions recorded by a famous skin-diver are of sound rather than sight. What sounds are mentioned as not being heard in this "silent" world? Why?

2. Of the sounds that are heard, which are described, and how?

3. What is the expository purpose behind this description?



G. TAKE-OFF⁷

The spray sluiced over the windshield as we started to take off—faster now—we were up on the step—we were trying to get off the water. I held my breath after each pounding spank as the pontoons skipped along from wave to wave. Weighed down with its heavy test load of fuel, the plane felt clumsy, like a duck with clipped wings. It met the coming wave quivering after each effort to rise. Now the spanks were closer together—quick, sharp jolts. I put my hand on the receiving set. It was shaking violently. Suddenly all vibration smoothed out. Effortlessly we rose; we were off; a long curve upward. The squat ferryboats below plowed across our wake, and great flat barges carrying rectangular mounds of different colored earth like spools of gold and tawny silk. I found the little black mass of people on the pier where we had been. Small and insignificant it looked, now I could see the whole life of the river: many piers and crowded ferryboats, ships and roofs and

⁷ From Anne Morrow Lindbergh, *North to the Orient*. Copyright, 1935, by Anne Morrow Lindbergh. Reprinted by permission of Harcourt, Brace and Company, Inc.

fields and barges, dredges and smokestacks and the towers of New York. We looked insignificant, also, and small to them, I knew, now that our bulk on the end of the pier no longer blocked the horizon. It had become simply a boat in the river of many boats; then a plane in the sky with other planes; now, only a speck against the blue, mistaken easily for a gull.

Anne Morrow Lindbergh

1. Here is definitely evocative description—an account of a personal experience designed to re-create in the imagination of the reader the sensations experienced. Compare the diction with that of “The Hellbender” and “The ‘Source,’” and notice how many words here have a connotative as well as a denotative significance. Check some of the more vivid ones.

2. How many figures of speech can you find here? What kind are they?

3. In the last sentence, notice the care with which a shifting point of view has been indicated.



H. HOME OF THE REDSIDES⁸

Picture a vast amphitheater high along the summit of the mountains walled in on three sides by jagged cliffs thrusting five hundred feet or more into the sky. The proscenium is a lava dike above a floor of incredible blueness more than a mile in circumference, fed by springs that are constant both in temperature and volume through coldest winter and driest summer. At an unvarying thirty-nine degrees, Clear Lake yields a thousand cubic feet per second where it slides over the lowest lip of the proscenium and leaps down the mountainside. The thunder of this sudden release fills the gorge below and reverberates from the highest peaks. Here is the source of the Mackenzie River at the summit of the Cascades in Oregon.

Over rocks, cascades, and falls it whoops, slithers, and tumbles a thousand feet to reach the gorge below. At Sahalie, Koosah, and Tamolitch Falls it roars with perpendicular force as tons of water

⁸ From Clark C. Van Fleet, “Home of the Redsides,” *Atlantic Monthly*, July, 1957, p. 50. By permission of the author.

descend into great pools. Then for mile upon mile its force is scarcely diminished as it pours down the narrow pathway through the rocks, past a mighty forest of pine, spruce, hemlock, and fir. These are followed in turn by great maples, alders, and cottonwoods as the valley widens and gentler foothills supersede the bold precipices of the earlier course of the stream. It gathers volume as it proceeds. Smith, South Fork, and Blue rivers add their forces along the way; Horse, Lost, Milk, Mohawk, and other minor creeks contribute a share; but these seldom change the water's crystal clarity unless affected by the blighting hand of man.

As the river widens and deepens with smoother going, its nature changes. Long pools, channels, and runs with occasional stretches of gravel replace the boulder-strewn cascades and slides of dancing water. The current is still powerful but glides rather than sluices. There is still white water on the riffles, but these become less frequent. And at the heart of the river is the Mackenzie River Red-side, the noble native rainbow that makes this its home.

Clark C. Van Fleet

1. What is the pattern by which the author arranges his descriptive details? (See pp. 42-43.)

2. Notice the comparison with which the selection opens. How long is it sustained?

3. Is the description primarily informative or evocative? Support your answer by specific references to the selection.

4. Compare the proportion of description to exposition here with that in "The Silence of the Sea."



I. THE HOUSE⁹

If you have ever been down toward the Gulf, you know the kind of house. White frame, but with the glitter long gone. One story, a wide gallery across the front with spindly posts supporting the shed over it. A tin roof, with faint streaks of rust showing red in the channel joints. The whole thing set high on brick pillars, to make a cool cobweb-draped cloister underneath, screened on the

⁹ From Robert Penn Warren, *All the King's Men*, Harcourt, Brace and Company, Inc., 1946.

front side by rank ligustrums and canna beds, for hens to congregate and fluff in the dust and an old shepherd dog to lie and pant in the hot days. It sits pretty well back from the road, in a lawn gone sparse and rusty in the late season. On each side of an anachronistic patch of concrete walk, which dies blankly at the gate where the earth of the highway shoulder shows raw, there are two round flower beds made by laying an old automobile tire on the ground and filling it with wood earth. There are a few zinnias in each, hairy like an animal, brilliant in the dazzling sun. At each end of the house is a live oak, not grand ones. Beyond the house, flanking it on each side are the chicken houses and barns, unpainted. But the faded-white decent house itself, sitting there in the middle of the late-summer afternoon, in the absolute quiet of that time of day and year, with the sparse lawn and tidy flower beds and the prideful patch of concrete walk in front, the oaks at each side, is like nothing so much as a respectable, middle-aged woman, in a clean gray gingham dress, with white stockings and black kid shoes, the pepper-and-salt hair coiled on her head, sitting in her rocker with her hands folded across her stomach to take a little ease, now the day's work is done and the menfolks are in the field and it's not yet time to think about supper and strain the evening milk.

Robert Penn Warren

1. Compare the arrangement of details here with that of "Home of the Redsides."

2. What kinds of figures of speech are represented here in the use of *cloister*, *the walk dies*, *hairy like an animal*?

3. Why is the comparison to the middle-aged woman carried to such length?

4. Can you justify the incompleteness of sentences 2, 3, 4, and 5?



J. OPENING NIGHT¹⁰

The theater was empty and quiet. The lights were already on. Here and there an usher moved around, distributing stacks of programs, so that they would be handy once the crowd came. Although the stage and the orchestra pit were almost deserted, the

¹⁰ From the *Green Caldron*.

entire hall seemed to be getting ready for something big. Street noises—the honking of cars, the clappity-clap of shoes as people hurried past the theater in the dusk, and the ringing of trolley cars—were but slight disturbances to the atmosphere here inside.

As time passed by, people started arriving. Ushers showed them to their seats, some in the orchestra, a few in the balconies and boxes. They sat down and talked quietly, leafing through their programs, some of them turning around when someone new entered the auditorium. More and more people came. Men wore tails, and their ladies were attired in glittering evening gowns. Their names, if compiled, would read like the combination of the Hollywood telephone directory, the New York Social Register, and Who's Who.

By now the theater resembled the inside of a beehive. People hustled up and down the aisles or stood around in groups talking, some excitedly and some quietly. Ushers mingled with the crowd, either showing newcomers to their seats or offering refreshments for sale. Here and there a flash-bulb went off, as press-photographers recorded this night of nights for posterity.

In the meantime the stage and the orchestra pit had assumed signs of life. Noises came from backstage, and the curtain swayed gently as people pushed against it. In the pit violins were being tuned, clarinets ran through scales, the brass section hurriedly rehearsed a passage from the score, and the roar of tympani was quite distinguishable from the tune of the harp.

Still more people entered the hall, and as the crowd increased, so did the excitement. Suddenly a ripple of applause ran through the audience as a tall, thin gentleman entered one of the boxes—a well-known composer.

Quickly the commotion in the pit died down. House lights dimmed, footlights grew bright, and a few late comers scrambled for their seats. The audience settled back in their seats expectantly. A gray-haired, distinguished-looking man, the conductor, took his position at the head of the orchestra to the accompaniment of applause. He looked around, raised his baton—and the musical ensemble responded with one of the loveliest melodies ever written.

Peter Fleischmann

1. What is the underlying order of this student-written description?
2. Point out any onomatopoeic words; any vivid nouns, verbs, adjectives, or adverbs.
3. Is "the theater resembled the inside of a beehive" a literal comparison or a figure of speech?

ASSIGNMENT

1. Make the following bare statements vivid through descriptive details, using concrete nouns and verbs as well as telling adjectives and adverbs to evoke a particular situation and mood. Then rewrite it in different words so that you present an entirely different picture.

Example: A child was looking out of a window.

A chubby girl of six with a tangle of red curls pivoted on her stomach across the window ledge as she surveyed the empty street with a bored stare.

An emaciated Oriental lad with a rice-bowl haircut cowered against the window frame as he furtively watched the mob milling in the street below.

- | | |
|---------------------|------------------------------|
| a. A car went by. | d. The man started to speak. |
| b. The rain fell. | e. The woman stood still. |
| c. The music began. | f. My "blind date" appeared. |

2. Identify the following trite figures of speech and replace them with fresher ones.

Example: The dancers were packed into the hall like sardines. (simile)
The dance hall was as crowded as a rush-hour subway.

- a. You look as fresh as a daisy.
- b. He turned as white as a sheet.
- c. The price of steak has gone sky-high.
- d. We laughed our heads off.
- e. The flowers danced in the breeze.

3. a. Imagine yourself somewhere in the dark, obliged to rely on senses other than sight, and write a paragraph describing your sensations.

b. Then imagine yourself in the same place in daylight with a blind man, and write another paragraph describing it to him.

4. a. Using strictly informative words, describe your room at college so factually and accurately that the reader can readily draw a floor plan, complete with furnishings, as he reads.

b. Then write an evocative description of the same place, determining before you start exactly what kind of impression you wish to make and choosing your details carefully to that end.

5. Write an exposition of some personal experience, enlivening it by the generous use of whatever descriptive devices you find suitable, particularly those which will evoke for the reader the sensations you yourself experienced. Look through the examples of descriptive writing in this unit for suggestions. Other possible subjects (which may remind you of still better ones) are getting up on a cold morning, attending a football game, participating in a swimming meet, riding on a roller coaster or an iceboat or in a racing car or a jet plane, eating at a quick-lunch counter, visiting a fair or a stockyard, attending a church service or a wedding.

6. Study the use of description as an aid to exposition in examples in other units: The Preliminaries—"The Routine of a Paris 'Plongeur' " (p. 24), Unit 2—"Wolf Song" (p. 72), Unit 4—"How to Make Facial Masks" (p. 116), Unit 5—"Menfish" (p. 130), Unit 6—"Two Perus" (p. 159), Unit 7—"Cloud Classification" (p. 177). Decide whether the authors are using description informatively or evocatively, and how effective it is, making a note of what seem to you to be particularly successful descriptive words or phrases.

◆ Narration

When we speak of using narration as an aid to exposition, we by no means rule out the use of description, without which narration can scarcely exist. Narrative and descriptive writing share the intent of giving pleasure rather than information, and so they particularize rather than generalize, and deal in the concrete rather than the abstract. Together, not only in such art forms as the novel and the short story but also in the more practical forms of news report, history, and biography, they appeal to the reader through his capacity for enjoyment. Through this same appeal they can be made to enliven otherwise dull and workaday expository writing as well—the feature article, the letter, the college English theme, the term report, even the examination paper.

The essence of description, as we have seen, is its appeal to the senses; of narration, its reporting of events. Description adds reality to all sorts of writing by giving the reader an illusion of experiencing the sensations described; narration accomplishes the same end by creating for him a similar illusion that he is himself experiencing the events disclosed. By satisfying our ever present human curiosity as to what happened, it adds both immediate reading interest and lasting effect to what otherwise might be tedious, though useful, matter.

Ways of Using Narration in Exposition

Your uses of narration as an aid in fulfilling an expository purpose may be various, ranging from the insertion of a little narrative

incident into explanatory matter, to enliven it, to the construction of a complete narrative framework in which your expository purpose may be only implied.

1. **You may use a brief narrative incident as introduction.** A serious discussion may start with an anecdote in order to gain reader interest, as an after-dinner speaker begins with a bit of humor in order to get his audience into a receptive mood for his address. Such an anecdote may be merely humorous or may be provocative as well, but in either case it should be related in thought to your main idea and used not for its own sake alone but for the purpose of leading your reader pleasantly into the main subject of the essay. For instance, the story of the three blind men who each felt of a different part of the elephant and came away with as many different ideas as to what the animal was like might be used appropriately to begin a discussion of some serious social problem which you felt existed largely through misunderstanding.
2. **You may intersperse relevant narrative incidents throughout.** Used thus, they not only help to maintain the interest which the introduction may have aroused but serve a continuing purpose of illustrating and thus making more understandable and vivid various difficult points or turns in your thought.
3. **You may expand an introductory narrative incident into a longer single narrative.** It may occupy half the essay or more, being followed by an expository discussion of the point made by it. Such are the parables of Jesus, wherein an applicable story is told and then interpreted at some length, the interpretation not only explaining but expanding the idea which it was the purpose of the story itself to introduce with a vivid and lasting effect. *Aesop's Fables* are similar in handling and purpose; here, the narrative is almost the whole thing, there being only a single final line stating the expository purpose, the "moral."
4. **Your writing may be entirely narrative in form and yet be clearly expository in purpose.** An account of a process or an activity, for instance, being a listing of consecutive actions or events, is essentially narration; yet it is intended, of course, to explain, and as such is basically informative rather than entertaining

writing. Even more obviously narrative are the allegory, such as Bunyan's *Pilgrim's Progress*, in which what appears at first sight to be mere storytelling is really a symbolic presentation of deeper moral meanings; the satire, such as Swift's *Gulliver's Travels*, in which the adventures in the lands of the little and the big peoples afford children sheer narrative delight but to adults form a series of thought-provoking commentaries on civilization in general and eighteenth-century England in particular; and the increasingly popular "social purpose" novel of the present day, which, though fiction, is easily distinguished from the fiction which aims only at entertainment by its desire to inform us of some abuse or other of which the story itself is merely an illustration—as the experiences of the Joads in Steinbeck's *The Grapes of Wrath*, for instance, exemplify the economic distress of the dust-bowl peoples. In all of these forms the "moral," or meaning, is only implied, but it is nonetheless clearly present. Completely narrative in substance, such works are thoroughly expository in purpose.

Narrative Technique

The longer the narrative element you use, the more you need to understand the techniques of writing it. But whether you use narrative as an overall device or introduce it only as anecdote in order to lighten up your otherwise strictly expository writing, it will be well to look briefly at the particular effects which narrative can achieve and its ways of achieving them.

The strength of narrative lies in its ability to particularize—to create (often, strangely enough, through the reporting of things that never happened) an illusion of reality. This it does through three things necessary to narrative: **characters** (men, or animals, or personified concepts), **setting** (a place and a time), and **plot** (an ordered series of events participated in by those characters in that setting).

SELECTION OF DETAILS

The secret of successful narrative lies in selection—in choosing, for example, out of the many persons, details of background, and

events available, only those which are relevant to the purpose of the storyteller. Novels and biographies are long narrative forms, yet no writer ever attempts to include every known detail of character, background, or action concerning even his central figures. You have doubtless been duly bored by the returned traveler whose idea of entertaining you with his trip is to recount every mile he drove, every stop he made, every meal he ate—almost every breath he drew. The wise conversationalist and writer will recognize that only such details as contribute to the central effect that they are attempting to obtain are worthy to be included, and that the eating of a meal, the buying of a stamp, or the blowing of a nose, unless it delineates character, builds up necessary background, sets in motion a chain of events, or somehow contributes definitely to a sense of reality, may well be omitted from an account. An encounter with a bear in Yellowstone Park is better narrative material than the trip there and back.

CENTRAL PURPOSE

Your selection of details presupposes a purpose that determines which shall be chosen. Contrary to popular opinion, some of the most successful storytelling springs from the commonplaces of existence. But neither a train wreck nor a ball game, a trip around the world nor a picnic in your own back yard can, as such, supply you with a successful story; the handling is the thing.

1. Whatever event you may choose to relate, it must be one that at the time and in some way had **significance** for you—an emotional force or an intellectual meaning which you can pass on successfully to your reader. The requirements of narration are not met by an account of a trip which makes no point but that "We went to Yellowstone," or one of a football game which concludes with only "Our side won." Just as in description a definite point of view is necessary in determining what details you will include, so in narration a mood (be it humor, whimsy, or more serious intent) must be decided upon in order to give unity and purpose to the whole.
2. As the purpose of narration is to entertain, so the narrative element in your exposition should add pleasure to your larger de-

- sire to inform. Whether anecdote or novel, it accomplishes its purpose largely through **suspense**—through the creation of a desire on the part of the reader to know what happened, who won.
3. Such an interest in the outcome may be mild or intense, but in any event it is based primarily on **conflict**—between characters, between character and circumstance, between conflicting desires within a single character's mind. Two boys striving to win the same honor, a man attempting to recover his lost health, a girl torn between love for parents and for a sweetheart—all these conflicts and others like them create suspense.
 4. Narrative incidents should build up progressively to the highest point of interest, known as the **climax**. Some narrations stop short at that point (see O. Henry's "surprise endings"); others coast more slowly to a close. Unnecessary material included after the peak of interest has been reached is likely to be dull and anticlimactic.

HANDLING OF TIME

While description deals primarily with objects in space, narration is concerned first of all with events in time.

1. For short incidents, the normal time order of start to finish may be successfully retained; for longer ones, it is often more effective to begin in the midst of the action (at an exciting point, of course, for the sake of reader interest), returning later to fill in briefly any necessary background. Compare these two ways of handling the same material:

A. One fine April afternoon three of us sixth-grade boys decided to skip school. We wandered indecisively for an hour or two through the outskirts of the town, and finally landed at the ball park, where we began a game of old cat, doubly delightful because illicitly enjoyed. Bill finally hit the ball over the fence, where it went through the window of the caretaker's cottage.

B. "Home run!" yelled Bill triumphantly, leaning on his bat while he watched the ball he had just struck sail over the park fence. But his triumph was short-lived—a shattering of glass from the caretaker's cottage struck us all numb. A broken window on top of our earlier sin! For we three sixth-grade boys had skipped

school that fine April afternoon, and after an hour or so of indecisive wandering through the outskirts of town had wound up at the ball park for a game of old cat—doubly delightful because illicitly enjoyed.

2. You are free, in narration, to compress or expand the time element to suit your purpose, getting rid of ten unimportant years in less than a sentence and spending pages, if need be, recounting the profound events of ten seconds. Such a handling of time, skillfully done, will help you to emphasize the importance of the incidents which you have selected as relevant and to ignore those which are unimportant to your purpose.

THE ILLUSION OF REALITY

Such violent compression and expansion of the time element can be justified on the grounds that we sometimes live through moments which seem like years, and through years which, from a later point of view, may appear like moments. Since the purpose of narrative is to produce an illusion of reality, every device which can help to establish that illusion should be considered.

1. The **present tense** is often used in relating events from the past for the sake of the greater impression of immediacy thus gained—a good device if consistently maintained. “Then I start to run, and he throws to first, but Mac fumbles the ball.”
2. **Concrete and specific diction** is as important to the narrative proper as to the description by which it will be accompanied; don’t be content with writing “said” in dialogue, for instance, if your character actually yelled or whispered or drawled or sighed.
3. **Dialogue**, directly transcribed (with proper regard for the conventions of punctuation and paragraphing), is much to be preferred to any indirect reporting of “He said that . . .” If you are obliged to make up the dialogue instead of reproducing it, be sure that both the speech and the manner of speaking are in keeping with the character presented.
4. **Characters and setting** should be as real and vivid as the events of the narrative, for these three elements of storytelling are so

closely interrelated as to be inseparable in their effect. Action doesn't occur in a vacuum; show us, through the interweaving of a few carefully chosen details, when and where it is taking place. Show us briefly also—through little references to appearance, speech, and action rather than through long expository characterizations—the kind of people to whom it is happening; the reader cannot get up much interest in “us” if he is never told who and how many “we” are. Compare these two versions of the same incident:

A. We had been working for an hour to get our truck jacked up so that my companion could change a tire which had gone flat on our way to town. Once more the jack slipped, and he started to try yet again.

B. The slab of wood on which the jack was resting slipped gently into the roadside ooze and let the rear of the heavy truck down for the third time in that hour of mud and sweat.

“Dang it! Er—pardon me, miss,” was the only reaction of the patient, elderly “hired hand” whom Dad had sent along with me and my load of hogs to help in just such an emergency as this. Without another word he gave his suspenders a hitch and crawled doggedly under the truck to try again.

- 5. Personal experience** is always the best source for student narrative. A coed once wrote very vividly of a drop by parachute; but even a hasty reading revealed, through errors in the reporting of fact, what she later confessed—that she had never so much as been up in an airplane. The professional writer of fiction is capable of producing the illusion of reality imaginatively, whether or not he has actually known the people, visited the scenes, or experienced the events he describes; but as a beginning writer you will do well to draw entirely on your own experience in your storytelling in order to assure it of the virtues of first-hand material and sincerity. This suggestion does not, however, rule out the artistic selection and handling of events which will give your results a unity and concentration that actual life, viewed unselectively, rarely has.

EXAMPLES

A. PROFIT FROM MATHEMATICS¹

A pupil of Euclid, when he had learned a proposition, inquired: "What advantage shall I get by learning these things?" Euclid called a slave and said, "Give him a sixpence, since he must needs gain by what he learns."

It is not the purpose of this book to attempt to give to the reader a knowledge and skill in the use of mathematics which will make of him a better money-gatherer, but rather to come to the aid of the many who reach adult years with a distaste for mathematics and a pronounced inferiority complex with regard to it, and who at the same time suffer an occasional feeling of embarrassment at their inability to understand some apparently simple natural or mechanical law.

Mayme I. Logsdon

The use of the opening anecdote is even more common in speech-making than in writing, but serves the same purpose in either—to give a concrete illustration of a later expository generalization. Such an anecdote is often humorous, adding to clarity the relaxation of the joke. Its use here as the beginning words of a popular book on higher mathematics is typical. It not only clarifies the following point but suggests an easy familiarity of style which encourages the general reader to go on, instead of frightening him away as a more formal and technical introduction might do.

B. AN EXPLANATION OF SOUND²

You stand in the middle of a room and clap your hands. In common language you are making a noise; the physicist, in his professional capacity, would say you are creating waves of sound. As they approach one another, your hands expel the intervening molecules of air. These stampede out, colliding with the molecules of

¹ From Mayme I. Logsdon, *A Mathematician Explains*, University of Chicago Press, 1936.

² From Sir James Jeans, *The Universe Around Us*, 4th ed., Cambridge University Press, 1944.

outer layers of air, which are in turn driven away to collide with still more remote layers; the disturbance originally created by the motion of your hands is carried on in the form of a wave. Although the individual molecules have an average speed of 500 yards a second, the zig-zag quality of their motions reduces the speed of the disturbance to about 370 yards a second—the ordinary velocity of sound. As the disturbance reaches any point the number of molecules there becomes abnormally high, for the stampeding molecules add to the normal quota of molecules at the point. This of course produces an excess of pressure. It is this excess pressure acting on my ear drum that transmits a sensation to my brain, so that I hear the noise of your clapping hands.

Sir James Jeans

1. When you have a difficult concept to make clear to the average reader, you will do well to resort to simple, familiar means of presentation. This explanation of sound not only is more readily grasped but is also easier to remember than a purely abstract exposition, because of the vividness which the action of the handclapping has, compared to the colorlessness of molecules and sound waves.

2. Note that the author did not merely begin with a narrative incident, but carried the account of the handclap along with his scientific explanation throughout the paragraph, even to the final line.

3. The fact that this is basically exposition is never lost sight of. The chief interest remains in the general problem of what causes sound, and is not at all disturbed by the handclap, which we recognize as no more than a device that clarifies without distracting.



In the preceding selections, the narrative element has been introduced solely to make the expository idea more vivid and clear. In those which follow, the narrative assumes a more important role. In the first, one of the fables mentioned earlier, Aesop writes narrative right up to the last line; but before he reaches it his point is clearly made through his narrative.

C. THE WOLF AND THE HOUSE DOG³

There was once a Wolf who got very little to eat because the Dogs of the village were so wide awake and watchful. He was

³ From *The Fables of Aesop*.

really nothing but skin and bones, and it made him very downhearted to think of it.

One night this Wolf happened to fall in with a fine fat House Dog who had wandered a little too far from home. The Wolf would gladly have eaten him then and there, but the House Dog looked strong enough to leave his marks should he try it. So the Wolf spoke very humbly to the Dog, complimenting him on his fine appearance.

"You can be as well-fed as I am if you want to," replied the Dog. "Leave the woods; there you live miserably. Why, you have to fight hard for every bite you get. Follow my example and you will get along beautifully."

"What must I do?" asked the Wolf.

"Hardly anything," answered the House Dog. "Chase people who carry canes, bark at beggars, and fawn on the people of the house. In return you will get tidbits of every kind, chicken bones, choice bits of meat, sugar, cake, and much more beside, not to speak of kind words and caresses."

The Wolf had such a beautiful vision of his coming happiness that he almost wept. But just then he noticed that the hair on the Dog's neck was worn and the skin was chafed.

"What is that on your neck?"

"Nothing at all," replied the Dog.

"What! Nothing!"

"Oh, just a trifle!"

"But please tell me."

"Perhaps you see the mark of the collar to which my chain is fastened."

"What! A chain!" cried the Wolf. "Don't you go wherever you please?"

"Not always! But what's the difference?" replied the Dog.

"All the difference in the world! I don't care a rap for your feasts and I wouldn't take all the tender young lambs in the world at that price." And away ran the Wolf to the woods.

There is nothing worth so much as liberty.

Aesop

15906

D. THE PERSIAN SAGE AND THE YOKEL⁴

A few years ago a Persian came to this protected city and, presenting himself to the Prime Minister, announced himself as the foremost savant of his nation, and probably the most erudite man in the world. The Prime Minister was much impressed by his style of conversation, and extended his patronage to him, with the promise of a high and confidential appointment. At the same time he asked whether he was prepared to wrangle with our university men; the Persian seemed delighted with the challenge, asked that the Minister should personally attend the disputation, and promised to put a question which should be the test of which party was the wiser.

The Prime Minister called the University before him, and when a large assembly had gathered, he rehearsed the Persian's offer and asked whether the dons were prepared to submit themselves to a question of their opponent's choice. They agreed, and the Persian placed himself in front of them and put a question without making a sound. At this they turned to the Premier and complained that signs were only for the deaf and dumb, and that naturally they could not follow his meaning. But the Minister preferred to favour his Persian, and insisted that the University should find an answer or confess themselves the losers. So they asked for three days' respite to go apart and confer with one another; and this was allowed.

After an exhaustive debate on the means of combatting the foreigner and driving him home with his tail down, one of them proposed the following plan: to go out and find a yokel from the provinces, 'a fellow with a stout cudgel, who doesn't know the difference between heaven and earth and broad and long. We will rig him out in a doctor's gown, and parade respectfully behind him to the Premier's house and offer him as our chosen representative to meet the Persian. And so we escape by setting the dog on the pig.'

A number of them went down town looking for somebody to fit the description. And they lit on a yeoman from the villages, tall and thick-necked, with hams like a horse's and a long beard, and

⁴ From Herbert Howarth and Ibrahim Shakrullah, *Images from the Arab World*, Pilot Press (London), 1944.

an outsize cape over his head and a gabardine cloak down to his knees. He was sitting in a shop eating boiled eggs, and when they entered there was still one egg which he had not broken into, and he thought that they must mean to steal it. So he popped it under his cape, and tried to slip away, but they caught hold of him. Then followed a conversation something like this:

THE YOKEL: I'm your servant and friend, poets, so help me God. Play fair by me and help me out.

THE DONS: Now, countryman, don't be afraid.

THE YOKEL: I *am* afraid. I'm afraid you'll put me in front of the tax-collector, who will nick off my head. Never until this year did I spend a penny or come near Cairo. And now I was hungry and happened to have these four eggs. I boiled them and ate three, and the one that was left, I put it behind my ear because I was feared you wanted it. And I've paid His Majesty all my taxes but sixpence. . . .

THE DONS: In actual fact our intention is to do you a favour. Carry out our instructions, and we will pay you the necessary sixpence, and moreover we will give you a dinner and an excellent round of amusements.

THE YOKEL: Instruct anything you like. I'll dig a well, or pull a wall down, or cart mud, or bake dung-bricks for your fire. I'll do it all in no time. Or I'll fight anyone you like—you stand out, just give me a stick and leave it to me, I'll break a thousand heads for you.

THE DONS: Indeed, we want something much simpler. We shall install you as our chairman and conduct you to a certain foreign gentleman, who will ask you questions which you must answer and show yourself his superior. But be very careful not to employ words in your answers. Confine yourself to gesticulation, please.

THE YOKEL: Take me along to this namby-pamby. Just say the word, and I'll give him a cuff that will put paid to his account whether he's the Prime Minister's man or the Emperor's. Trust me, that foreigner will come off worst.

They took him and put a great swelling turban on his head, and wrapped him in a doctor's gown. And he slipped his egg inside the flap. They told him 'Leave your egg behind till we come back,' but

he would have none of them: 'Never on your life. I won't leave it anywhere. This is my hen's egg, the very first egg she laid, at that. I'm keeping it to eat when I'm hungry.'

So they let him have his own way, and walked him before them to the Prime Minister's house, and the Premier rose and greeted them with due courtesy. The master chosen to answer the Persian was presented, and the disputation began. The Persian seated himself with crossed legs, like a humble searcher after truth, but the peasant flopped down and thrust his legs out arrogantly as if he were in the cowshed. The Persian was much put out of countenance when he saw his rival seated so, and began to think himself up against the sublimest of sages, who held an academic wrangle in contempt.

First the Persian pointed with a stretched finger. The yokel quickly pointed two fingers back at him. The Persian then lifted his hand to the sky, and the yokel furiously clapped a hand on the floor. Then the Persian put his hand in his gown and fetched out a box and opened it, and out jumped a chicken which he threw at his opponent. But the yokel instantly flipped the egg from the inside of his gown, and threw it at the Persian, who waved his arms in amazement, and, turning to the Minister and the assembled divines, told them, 'He has answered each question I posed. Be witness all, that henceforward I am one of his disciples.'

The Minister showed his appreciation of the dons and their delegate, and they departed with triumph shining on their foreheads.

Once outside the house, the countryman's supporters asked him to explain the questions and answers, 'neither of which we understood.'

'God help you,' said the man, 'You are scholars, but any mortal can bepuzzle you. There I was sitting in front of him, and I saw his eyes reddening and his anger rising, and he pointed his finger at me, as if to say, "Take care, I shall pick your eye out with this finger." So I pointed two fingers at him to say, "Be careful I don't pick out both your eyes." And he lifted his hand and held it upwards, meaning that if I didn't give in he would crucify me on the ceiling. So I put my hand on the ground, meaning that if that was his line I was ready to flatten him down until all the devils were squeezed out of

his carcass. And when he saw I was winning, he fished a little chicken from his coat, swanking because he ate chickens every day and lived in great bliss of eating and drinking. So I took out my boiled egg to show that I was as good as he and lived in the bliss of boiled eggs. And like that I answered his questions and beat him.'

They went next to the Persian, and he said, 'Your doctor is the first man in the world to answer these questions, which I have been submitting to scholars all my life.' They asked what the questions and answers signified, and he said: 'I lifted my finger, as if affirming "God is one," and he lifted two fingers, affirming "And He has no second." I lifted my hand to the sky, stating "Without pillars He raised up the Heavens." And he laid a hand on the ground to respond "On frozen water He spread the earth." And I took my box and brought out a chicken, which means "And He creates the living out of the dead." And he took an egg and replied, "And the dead out of the living." A greater scholar I have never met!'

Herbert Howarth and Ibrahim Shakrullah

1. Unlike Aesop, the authors of this narrative do not explain its meaning in so many words; but its purpose is clearly expository. What is the "moral" of this story? (It was once reprinted in a magazine devoted to the study of semantics.) Write a purely expository paragraph in which you make the same point.

2. How much development of character do you find here? Notice the element of conflict; of suspense. Is the climax reached when the yokel is adjudged victorious?



Unlike the four preceding selections, those that follow are all accounts of personal experience, and the interest in the narrative for its own sake instead of as a mere vehicle for an expository idea is in most of them greater.

E. THE LOGICAL CAB DRIVER⁵

The "intellectualism" of the French is found at every level of society. The café waiter, the taxicab driver, the restaurateur, the so-called "little people" of France are the most stimulating, if frequently exasperating, conversationalists in the world. Of them all,

⁵ From David Schoenbrun, *As France Goes*. Copyright © 1957, by David Schoenbrun. By permission of Harper & Brothers, Publishers.

the most anarchistic and voluble is the taxicab driver. I deliberately provoke arguments with them—an easy thing to do—to see what they will say next. Of the hundreds of discussions in cabs one remains in my memory as uniquely, superbly French. It could not have occurred in any other country, except possibly in Brooklyn, where there exists a species of man akin in spirit if not in actual form to the French.

It was midnight in Paris and we were rolling along the Quai d'Orsay toward the Avenue Bosquet, where I live, on the left bank of the river Seine. As we came to the Pont Alexandre III the cab slowed down, for the traffic light was red against us, and then, without stopping, we sailed through the red light in a sudden burst of speed. The same performance was repeated at the Alma Bridge. As I paid the driver I asked him why he had driven through two red lights.

"You ought to be ashamed of yourself, a veteran like you, breaking the law and endangering your life that way," I protested.

He looked at me astonished. "Ashamed of myself? Why, I'm proud of myself. I am a law-abiding citizen and have no desire to get killed either." He cut me off before I could protest.

"No, just listen to me before you complain. What did I do? Went through a red light. Well, did you ever stop to consider what a red light is, what it means?"

"Certainly," I replied. "It's a stop signal and means that traffic is rolling in the opposite direction."

"Half-right," said the driver, "but incomplete. It is only an automatic stop signal. And it does not mean that there is cross traffic. Did you see any cross traffic during our trip? Of course not. I slowed down at the light, looked carefully to the right and to the left. Not another car on the streets at this hour. Well, then! What would you have me do? Should I stop like a dumb animal because an automatic, brainless machine turns red every forty seconds? No, monsieur," he thundered, hitting the door jamb with a huge fist. "I am a man, not a machine. I have eyes and a brain and judgment, given me by God. It would be a sin against nature to surrender them to the dictates of a machine. Ashamed of myself, you say? I would only be ashamed of myself if I let those blinking lamps do my thinking for me. Good night, monsieur."

Is this bad, is this good? Frankly I no longer am sure. The intellectual originality of the French is a corrupting influence if you are subjected to it for long. I never doubted that it was wrong to drive through a red light. After more than a decade of life in Paris, however, I find my old Anglo-Saxon standards somewhat shaken. I still think it is wrong to drive through a stop signal, except possibly very late at night, after having carefully checked to make sure there is no cross traffic. After all, I am a man, not a machine.

David Schoenbrum

1. The author of the article from which this selection was taken was concerned with the essentially expository business of explaining that he found intellectualism to be a national characteristic of the French. One incident does not *prove* such an observation, of course—only illustrates it. But compare its effectiveness with that of an essay which generalizes on the subject. Which is likelier to be read? Believed? Remembered?

2. Compare also the effectiveness of the dialogue with an indirect reporting of the conversation. To what extent is the cab driver characterized by how he talks as well as by what he says? Notice that other labels than *he said* are used in handling the dialogue.

3. What is the significance of the final expository paragraph?



F. NIGHT FLYING⁶

Flying, in general, seemed to us easy. When the skies are filled with black vapors, when fog and sand and sea are confounded in a brew in which they become indistinguishable, when gleaming flashes wheel treacherously in these skyey swamps, the pilot purges himself of the phantoms at a single stroke. He lights his lamps. He brings sanity into his house as into a lonely cottage on a fearsome heath. And the crew travel a sort of submarine route in a lighted chamber.

Pilot, mechanic, and radio operator are shut up in what might be a laboratory. They are obedient to the play of dial-hands, not to the unrolling of the landscape. Out of doors the mountains are immersed in tenebrous darkness; but they are no longer mountains, they are invisible powers whose approach must be computed.

⁶ From *Wind, Sand and Stars*, copyright, 1939, by Antoine de Saint Exupéry. Reprinted by permission of Harcourt, Brace and Company, Inc.

The operator sits in the light of his lamp, dutifully setting down figures; the mechanic ticks off points on his chart; the pilot swerves in response to the drift of the mountains as quickly as he sees that the summits he intends to pass on the left have deployed straight ahead of him in a silence and secrecy as of military preparations. And below on the ground the watchful radio men in their shacks take down submissively in their notebooks the dictation of their comrade in the air: "12:40 A.M. En route 230. All well."

So the crew fly on with no thought that they are in motion. Like night over the sea, they are very far from the earth, from towns, from trees. The motors fill the lighted chamber with a quiver that changes its substance. The clock ticks on. The dials, the radio lamps, the various hands and needles go through their invisible alchemy. From second to second these mysterious stirrings, a few muffled words, a concentrated tenseness, contribute to the end result. And when the hour is at hand the pilot may glue his forehead to the window with perfect assurance. Out of oblivion the gold has been smelted: there it gleams in the lights of the airport.

Antoine de Saint Exupéry

1. How do you account for the shift from the past tense and first person of the first sentence to the present tense and third person of the rest of the account?

2. Is this an account of a particular or a typical flight? Is it primarily expository or narrative in form? In purpose?

3. Note the inseparability of descriptive detail from a relation of what happens.



The author of the selection below and her husband spent several years in a remote section of British Columbia making studies of wild life.

G. WOLF SONG⁷

Last night we heard the love song of the wolf! There had been fresh snow followed by clear sky and a full brilliant moon. Our

⁷ From Theodora C. Stanwell-Fletcher, *Driftwood Valley*. Copyright, 1946, by Theodora C. Stanwell-Fletcher. By permission of Little, Brown and Company, Publishers.

thermometer stood at 24 below. I proposed a snowshoe hike to Wolf Hill on the chance that we might be able to observe wolves down on the lake. J. scouted the notion of actually seeing them, but the night was so beautiful that he couldn't resist the idea any more than I could.

We stepped out in a dazzling world. At least a foot of new powdery snow covered the firm six-foot snow level and made ideal snowshoeing. We traveled swiftly and silently through silver glens and black shadows. Our snowshoes kicked up feathery clouds that twinkled like quicksilver. Our breath froze over jackets and caps and hair so that we were dressed from head to toe in white crystals.

When we reached the top of Wolf Hill, all below us spread the Driftwood Valley, clear as noontime, lit by the moon for a hundred miles, still and primeval as in the days before the few men who know it now had ever seen it. Belts of dark forest were interspersed by willow swamps which, deeply buried, lay like open fields brushed with gold. To the south the mountains of Takla were faint blue in the distance. The jagged, tumbled Frypans jutted like silver spearheads into the deep amethyst, star-studded sky. The Driftwoods, our own mountains, lay serene and golden, so close that we could almost reach out and touch them. The glacial-covered range far behind to the west showed distinctly, and the Bear Lake Mountains stood sharp and shining all around the northern horizon. Finally we moved across to the east side where a rock precipice falls down to Wolf Lake, crisscrossed with fresh black tracks, and looked on the miles of forested hills that rise gradually to the rolling Ominecas.

Utter silence, a deathlike hush over the land, and then from somewhere below, came a sound that made our hearts stand still. Like a breath of wind, rising slowly, softly, clearly to a high, lovely note of sadness and longing; dying down on two distinct notes so low that our human ears could scarcely catch them. It rose and died, again and again. A wolf singing the beauty of the night, singing it as no human voice has ever done, calling on a mate to share the beauty of it with him, to come to him, to love him. Over and over it sang, so tenderly and exquisitely that it seemed as if

the voice were calling to me and I could hardly keep from crying. The whole wilderness was musical with it. After an interval—I have no idea whether it was short or long—from far away across the eastern hills came a soft, distinct, answering call. Three times more the wolf below us sang and was answered. Gradually the other voice grew nearer and nearer, until we thought that the two must have come together, for the sudden quiet was not broken again.

Then I knew that I was shivering like a leaf and my arm, which J. had been grasping, was almost paralyzed.

J. was cussing to himself and saying: "Gad, what luck! What marvelous luck! I've heard wolves howling in India and the Arctic, but I never heard the like of that! Let's go home—if we're not too cold to move."

On the west, Wolf Hill slopes steeply, almost perpendicularly, for several hundred feet, and is clear of trees. Spurred to recklessness by the height of our emotions, we did something that we'd never dreamed of daring to do before. We sat on the crossed heels of our snowshoes and toboganned down the icy slope at terrific speed. Powdered snow flew up in clouds and turned to rainbows where the moon shone through it. That we arrived, unscathed, in a drift below, instead of being smashed to bits against trees, was just a part of the magic of the night.

We reached the warm cabin after midnight, stoked up a roaring fire, and drank hot scalding cocoa. I hardly remember getting into bed and to sleep, but all night in my dreams I thought I could hear a wolf calling and singing and sobbing in a voice of exquisite tenderness.

Theodora C. Stanwell-Fletcher

1. Does the narrative gain or lose by having the first sentence anticipate the climax?
2. Study the contribution that the description makes to the narrative throughout: To what extent does it add or detract?
3. Where is the climax? To what is the remainder of the selection devoted?



H. I SQUIRM TO RECALL⁸

When I was young I had a great fear of doing anything in public and took care never to try to. But through this there came an incident that was very humiliating and made me want to improve.

It was like this. I had saved up money for a trip to England and went over in 1893 on the *Laurentian*, an old-fashioned steamer out of Montreal. There were only nineteen passengers. The rest were cattle.

Then one night they got up an impromptu ship's concert in aid of the Sailor's Home. The chairman announced from the platform that everybody would be asked to do something, and so I thought out some funny remarks about sailors.

But when it came my turn I forgot to say that the remarks were to be funny. Later on, when I became a humorous lecturer, I found that if you are going to be funny you must always say so. But these people couldn't know.

So my talk about sailors, or rather my whispers about sailors was so agonized that it didn't sound funny. It was just insulting. It collapsed in failure and I can feel the humiliation of it just as keenly now, forty-nine years after, as I did then.

So I realized that I must not be again caught unprepared in case I was asked to do something before people. I had in my mind, of course, that there would be a ship's concert coming back.

So in London I bought a book of Recitations. I think it was Mrs. Palmer's "Recitations": I'll admit I know it was.

I selected a poem called "Lasca," all about Texas, down by the Rio Grande. It begins:

'I want free life, and I want fresh air;
And I sigh for the canter after the cattle.'

I learned it all through, and I kept saying it over, so as to keep my hold on it. I said it over in Westminster Abbey and in the Tower of London. If any of the people I had letters to, asked me to their houses, I kept repeating in the cab, just in case they asked for a recitation,

⁸ Stephen Leacock, "I Squirm to Recall," *Saturday Review*, May 30, 1942, p. 13.

'I want free life, and I want fresh air.'

But chiefly, of course, I was thinking of the ship's concert.

I took my passage to New York in the *City of Paris*. This was a very grand boat with two hundred saloon passengers and all the luxury of the day. There were many celebrated people, Mrs. Annie Besant the theosophist, and a lot of musical and theatrical stars. At the time they seemed tremendous people to me though now no doubt they would just seem nobody as everybody does to anybody who is seventy-two.

I knew there was going to be a ship's concert because that was the first question I asked the bedroom steward. "Oh yes, sir, always, sir, the last night out; for us sailors, sir." So I said "Thank you" and gave him another fifty cents.

Then I went out on deck and said,

'I want free life, and I want fresh air;

And I sigh for the canter after the cattle.'

All the way across I kept running it over. I didn't speak to anyone about the concert but I did say once, perhaps twice, to my one or two humble friends that I knew "Lasca" very well and could recite it.

I had a presentiment that something was going to happen. On the day of the concert a big printed program was posted. But my name wasn't on it nor any "Lasca." I felt half glad and half sorry. It is like that when you are all braced for adventure.

The concert was very grand with everybody in evening dress. I sat in a corner at the back. Mrs. Besant made a theosophical talk. Then all of a sudden in the middle of the program I heard the chairman saying: "And now, ladies and gentlemen, we come to an item of our entertainment which we have not put upon the program but which I know you will enjoy as a special treat. You are to listen to a recitation of the poem 'Lasca.' Those of us who are Americans know it well and love it, and those here who are British will, I am sure, share in our admiration. I won't name the gentleman who is to recite 'Lasca' to us, but he is in the audience and I'll just ask him to make his way. . . ."

It had come. I got up from my seat and started to move along the side of the saloon towards the platform. It was, I think, the

most tense moment of my life. The chairman was going on with some remarks about "Lasca" but I couldn't hear him. I was repeating over to myself,

'I want free life, and I want fresh air.'

Then I noticed that across the saloon on the other side there was a big, ungainly-looking fellow making his way along just as I was. I thought at first he was just changing his seat but then I realized he was trying to get to the platform, and the people were making way to let him pass. Then I saw the people all looking towards him, and whispering, and breaking out into applause.

I stood still.

The big fellow got to the platform and there was a great burst of applause.

"And now, ladies and gentlemen," said the chairman exultingly, "you are going to have the unannounced treat of hearing Mr. De Wolf Hopper recite 'Lasca.' "

De Wolf Hopper with perfect poise and assurance put out one arm and said in a resonant voice that filled the room,

'I want free life, and I want fresh air;

And I sigh for the canter after the cattle.'

I had sunk down in an aisle seat. No one noticed me. I had got free life, but I wanted fresh air the worst way.

Stephen Leacock

1. This account of "My Most Embarrassing Moment" by a well-known Canadian humorist and mathematics professor is typical of the personal-experience anecdote told for its own sake.

2. Notice that the "incident" referred to in the first paragraph is his first appearance, as no one else, fortunately, knew of his second humiliation, when what he thought to be his introduction proved to be for a then famous actor. But the second of course contains the main climax.



I. HARD LESSON⁹

It was a fine June afternoon. I had had an enjoyable week-end, and my spirits were high. I sang lustily, if not tunefully, to the

⁹ From the *Green Caldron*.

rhythm of the motor. The car seemed not to mind the singing, for it had never worked better. I was only one and one-half hours out of Indianapolis and was now within two miles of the Illinois-Indiana line. The hills on Federal Route Number Thirty-six had been fun. Sixty to seventy miles an hour had made quick work of the grades and curves, and now I was sailing along on level pavement with the car really in high.

I don't know how fast I was travelling when the incident occurred, but I suspect it was somewhat too fast for any degree of safety. I do know that the sparkle of the day and the high spirits were quickly extinguished. As I cleared the crest of a small rise, I could see the state-line signs almost two miles ahead. There was only one car to mar the beauty of the landscape. This intruder was about a mile ahead of me and was going in my direction but at a slower speed.

In a surprisingly short time I had gained on the other car to the point where I had to turn out to go around. I didn't sound my horn, for in another second I would have been past and on down the road. But Fate had other plans. As my front wheels reached the rear of the other car, its driver abruptly and without apparent premeditation decided to turn to the left.

What happened in the next few seconds can be only related, not explained. Surely instinct rules in these extreme emergencies.

I must have turned to the left to avoid the collision. I shot across the narrow shoulder and down into a ditch approximately four feet deep and five feet wide. The opposite bank deflected the front wheels, and I roared along the bottom for what seemed a century. Finally something inside me decided I should get back onto the road, and up the shoulder bank I came. But now instinct failed me, for I went on across the pavement and down into the ditch on the right-hand side. I was still travelling fast enough not to feel the bumps. The urge to be on the roadway persisted, and again I came up over the shoulder. This time by some miracle I stayed on top. At last the thought came to me that I might be able to remedy the situation, and I put my foot on the brake pedal. I stopped on the shoulder as soon as I could muster enough power for the brake. I got out and looked back down the road. A quarter mile away the

other car stood, untouched, in the middle of the highway. The driver was coming toward me on a dead run. My knees deposited me on the grass to wait for him.

He approached with his hand extended. We shook hands. Neither could speak. There was nothing to say; we were both wrong and knew it. I can't imagine being as white as that lad was, but I suppose I was then. We walked around my car.

"There's no damage, I guess," I said.

"I'm sorry," he said slowly. "My girl fainted watching you take ditches on two wheels. I'd better get back to her."

That was all the conversation. We didn't need conversation. We were both enjoying the first benefits of a hard lesson on safe driving.

K. L. Compton

1. The accident that didn't happen can make at least as good a narrative as one that did. What is the expository idea underlying this student-written narrative? Is it sufficiently expressed? Is there too much "moralizing"? Compare in reader interest with a strictly expository essay on safe driving.

2. Which element of narrative is here most emphasized—character, setting, or plot? Is any one of the three unduly neglected?

3. In what lies the narrative conflict which creates the suspense? Where is the climax? Is the material that follows anticlimactic? Explain.

4. Notice how the joyful mood of the opening scene contrasts with the danger which follows, and the excitement of the near-accident with the commonplaceness of the closing dialogue. White looks whiter next to black; contrast is always a good means of accentuation.

5. What is the effect of reporting the final remarks in dialogue form instead of in indirect expository statement?



J. ORDEAL¹⁰

It was Easter vacation. I had been home two days and had not yet kept the promise I had determinedly made myself. I sprawled out on the bed up in my room and worried. Should I tell them or

¹⁰ From the *Green Caldron*.

shouldn't I? Why did I have to tell them? After all, wasn't I my own boss? Yet Mother and Dad had always told me that, if I ever wanted to smoke, I must smoke at home. Yes, I had readily promised them I would, little dreaming that I would ever have occasion to light a cigarette in front of my parents. Oh! blast it! Why hadn't I told Mother before this? She probably wouldn't like it, but she, at least, wouldn't look at me with that wounded look that Dad always assumed when he wanted to win me over to his way of thinking. Yet neither Dad nor Mother had ever forbidden me to smoke. They only wanted me to be fair with them and not sneak cigarettes when I was out of their sight. After all, that's only right—I guess.

I swallowed hard, arose to a half-sitting position, and began to glance around that awful, junk-cluttered room for my other shoe. Just as I spied the thing under a pile of books, hat boxes, and dirty clothes, I thought of my two older brothers. Horrors! What would they say? I could just hear their teasing wisecracks. "Little sister went to college. Little sister thinks she's grown up now. Well, Miss Femme du Monde, what brand of cigarettes do you like best? Don't you think Chesterfields are just wonderfully mild on the throat?"

I never could bear to have my brothers tease me. Exhausted, I slumped down on the bed again and thought nasty thoughts of how brothers were necessary evils, and of how beautifully one could get along without them.

Just as I was about to have all brothers tarred and feathered for the crime of existing, I suddenly struck upon a bold idea. Why not go downstairs now and, very nonchalantly, smoke a cigarette? They're all down there now, Mother and Dad—and even the boys. Might just as well take the bull by the horns. Have to do it sometime.

With this very resolute thought I got out of bed, slipped on my shoe, and nervously lit a cigarette. My hands were shaking so that it took three matches to get it properly going. With another brave gulp I proceeded to the stairway. I then did what I thought was a very good imitation of a mannequin's sophisticated walk. I held my cigarette loosely between my fingers and thought I looked very casual. In reality, though, I had scarcely any control over my knees.

They buckled as though I were a marionette, and they hung on to the rest of me just because they were supposed to be there.

As I descended those stairs, wishing fervently that my perilously high-heeled slippers were some place in China and that I had on my safe and sane "flats," I saw my Dad's face half hidden behind a newspaper. He glanced at me as he turned a page and quickly glanced back at the paper, as if he were absorbed in the article he was reading. I'm certain that he noticed me, for I know Dad isn't interested in the woman's page of the newspaper, and from where I was standing I could see an assortment of beautiful ladies wearing monstrous Easter bonnets.

When I entered the room I saw Jim, who was supposed to be examining his pet camera, stamp heavily on Bill's toe and point in my direction. Both boys could hardly suppress their laughter. They made some kind of an excuse about a date and a telephone call and left the room in a hurry.

I squirmed around a bit hoping that Mother would notice me and that someone would say something. I looked at Dad. He was still engrossed in women's Easter bonnets. I looked at Mother. She was deeply interested in making me a new dress, which I had begged her for weeks to begin. She sewed and sewed, and suddenly without the slightest change in her expression, she reached for her scissors and said, "Dear, you're getting those ashes all over the rug. There's an ash tray over there."

And Dad turned to the sports page.

Anne Cullerton

1. If Aesop were to append a "moral" to this incident, what would it be?

2. "Ordeal" is a good example of the fact that a student needn't have lived through any blood-and-thunder events in order to write a good personal-experience narrative. Many little family conflicts (in this case the "conflict" was primarily in the writer's mind) will provide similarly entertaining material.

3. This is also a good example of the skillful handling necessary to the successful retelling of such an incident. Notice the way in which little things she does (sprawling on the bed, looking for her shoe) not only keep us aware of the fact that she is a real person going through

an actual experience but also increase the suspense by slowing up the telling. It *could* be told, of course, in fewer words: "I was afraid of what would happen when I smoked my first cigarette in front of my family, but they all just pretended to pay no attention to me"; but it would lose its charm.

4. Notice how skillfully, without any pause for deliberate characterization but through apt little touches, she gives us a clear impression of the various members of the family, including herself, and of their relationships to one another.



The topic assigned for a theme to be written in class was drag racing. The student who responded with this modern "fable" had no need to append an Aesopian "moral" to make his point.

K. MY LAST DRAG RACE

I was pulled up even with a bright red new convertible by my sandy-haired young driver, and I could hear him ask its driver for a drag. My four-barreled carburetor sucked in air as I roared mightily while standing with my clutch depressed. Then my clutch was let out with a jerk which almost tore my mechanical insides apart, and I screamed in protest as my crankshaft whipped around at a terrifying 4500 rpm. The hand of my young driver, which had been cool and relaxed on my gearshift lever, was now clutching it tightly, and I could feel a cold moistness on my steering wheel. The boy slammed the lever into the second position of my powerful train of gears, and I shuddered as my tires bit into the hard pavement with a sickening squeal.

I was scared—but I was a servant and could only obey commands. I wanted to shout to the kid, "Look! Look at that tachometer! When it says 4700 and I'm in second, we're doing seventy-five miles an hour!" But all I could do was roar like a mad animal as I tore down the highway.

Then it happened—a dog-leg to the left lined with trees! I grabbed my wheels as hard as I could and stopped *them*, but I kept going. There was a tremendous noise and all went black. Later I remember a sympathetic wrecker hauling me away, and I felt sad from the realization that I was at the end of my career. But I was

more sad for having pushed my lance-like steering column through the kid's chest as if he hadn't been there at all. I couldn't help it, though. I tried. Really I did.

John Barron

ASSIGNMENT

1. Retell a brief anecdote and suggest the content of an expository paper for which it might serve as an effective introduction (see example A in this unit and example F in Unit 3).

2. Briefly narrate some personal experience which will express the expository idea contained in some old proverb such as "He who hesitates is lost," "A stitch in time saves nine," "A friend in need is a friend indeed," "Man proposes, God disposes," "Penny-wise but pound-foolish." Make your point through the narrative itself without tedious expository moralizing.

3. Write a longer narrative in which you tell, as effectively as you can, some memorable incident in your life (school, sports, social events, vacations). To be certain of choosing an incident which can supply you with some sense of climax, search your memory for one which resulted in a strong emotion, like that of embarrassment in "I Squirm to Recall" or of fright in "Hard Lesson": grief, terror, triumph, joy, horror, confusion. Let your central purpose determine the selection of details and mood, and the handling of the time element. Decide, before you begin writing, the relative importance which you should give to character, plot, setting.

4. Write down briefly in expository form some favorite idea—perhaps conviction—of your own. Then try expressing it in narrative form as a fable (see "The Wolf and the House Dog" and "The Persian Sage and the Yokel").

5. Study the contribution which narration makes to exposition in examples in other units, noting what elements of narrative technique have been used most effectively: Unit 3—"Waste" (p. 93), Unit 5—"Haying" (p. 142), Unit 10—"The Method of Scientific Investigation" (p. 286), Unit 11—"Logic in a Taxi" (p. 302), Unit 12—"Education by Books" (p. 343), Unit 13—"In the Club Car" (p. 407).

◆ **Analogy**

The purpose of exposition, as we have noted, is not only to inform but to present information clearly and effectively, and we have already looked at what description and narration can add, to this end, to the straightforward statement of fact. We shall now stop briefly to examine yet another aid to exposition, the analogy.

The analogy is one of several types of comparison discussed in this book. Unit 6, you will find, is devoted to the essay of comparison and contrast, which examines in detail two like things for the sake of noting their similarities and differences—two makes of cars, two ways of life; such a comparison is equally concerned with both. In Unit 1 you have already looked at another and very different kind of comparison, the figure of speech, in which the single likeness between two otherwise different things is pointed out—“Jake moved as jerkily as a puppet”; such a comparison is concerned with only one thing, mentioning the second solely to add vividness to our concept of the first.

The analogy lies somewhere between these two extremes of comparison. Like the figure of speech, it is not part of the subject matter but is used for illustrative purposes; but usually, like the essay of comparison, it involves two things that are alike at more than one point. For example, the essay of comparison will compare one make of automobile with another in order to discover their relative merits; the figure of speech will compare the automobile to a greyhound (a title actually in metaphorical use by a bus line today in order to make vivid the idea of speed); but the analogy will com-

pare the automobile to a buggy (as was done in designating the early cars as "horseless carriages" in order to make the then unfamiliar intelligible through a familiar which was similar in many respects: purpose, appearance, use).

The analogy is thus seen to be essentially an expression of relationship—between two different things, like the figure of speech, but between things which have more than one likeness. A familiar analogy is the use of a pump to explain the heart: the heart, with its valves, forcing blood through the body, being compared to a pump, with its valves, forcing water through a system of pipes. These are two very different things—one anatomical, the other mechanical—but the relationship of their parts is comparable at point after point, and the working of the complex and unfamiliar becomes clearer through analogy with the relatively simple and familiar.

Analogy is sometimes called extended metaphor, and there is, as we have seen, always a quality of the metaphorical about it. But as the poet has been defined as one who sees likenesses in the unlike—similarities too remote for less imaginative men to catch—so there is usually a flash of real poetic insight in figurative language. The analogy is on the whole more pedestrian in content and in purpose, being used to clarify rather than to make vivid and consequently being expected to stand up under some intellectual scrutiny.

In its simplest form the analogy may be no more than what is called a **basic image**, pointing out a quick visual similarity, as in the expression "a T shirt." Since there is only a single point of likeness here, it might seem to qualify as a figure of speech, but there is little poetic insight involved in speaking of a piece of structural steel as an "I beam"—only an intellectual understanding of shape. The same is true when we quickly indicate the outline of a building by the image "L-shaped," or "X," or again "H," and the layout of a city's streets as radiating from a common center like the spokes of a wheel. These are analogies rather than metaphors, and clarity, rather than vividness, is both the intention and the result.

Another analogical device for making concepts clear is what might be called "analogy by translation," in which facts or figures

are put into one or more different terms in order to make them more easily comprehended. When physiologists say that the human brain contains twelve to fifteen billion electrical connections, they are stating a fact in straightforward expository prose. But when they estimate that to equal its performance, an electronic computer would have to be a block long and would need all the water of Niagara Falls to cool it, they are translating that fact into analogical terms which are more impressive to the average reader.

There is a wide range of analogies: in length, from a simple illustration to a long, sustained development; in content, from a subject close to the one to be explained to one greatly different; in application, from only a relationship or two to a detailed point-by-point comparison. But whatever its size, its nature, or its use, clarity is the purpose of analogy, and its value as a clarifying device makes it worthy of your study and your use. You should watch for it in your reading, as you will be specifically directed to do in going through the writings of others throughout this book, and you should deliberately practice it in your own writing. In doing so, note the following points:

- 1. Do not confuse the analogy and the literal comparison.** The latter has its own uses, but it is only straightforward exposition, without the special clarifying power of the analogy. The statement that "A bobcat looks like a domestic cat but is much larger" is useful, since the unfamiliar is explained in terms of the familiar, but it is a literal comparison, not an analogy.
- 2. Do not mistake a figure of speech for an analogy.** The simile is most easily confused, because of its use of *like* or *as* to indicate comparison. Both the analogy and the figure of speech, unlike the literal comparison, are rhetorical devices, as we have seen. But the figure of speech has a wider range and supplies more vividness but less conviction. When Stuart Chase speaks of the logic of the syllogism (see Unit 12) as being "as automatic as a slot machine," he gives us a fresh and original simile which provides a single flash of likeness. An analogy would likely be extended to other points and would appeal to the reason more than to the imagination.

3. **Beware especially of the false analogy.** Do not attempt to make a comparison between two things that are not actually similar. A student who had worked at a soda fountain once declared that a certain soft drink must be destructive to the lining of the stomach because a wrench he had dropped into a barrel of the syrup from which the drink was made was later recovered in a badly corroded condition. But how similar are flesh and steel?
4. **Do not expect your analogy to prove a point.** It is frequently intended to do so, especially in argument, but the critical reader will beware of such pseudo evidence. The closer the analogy comes to a literal comparison, of course, the more valid it is; but then it probably ceases to be an analogy. To state that a man's experience as a business executive fits him for a position as an executive in another firm is reasonable, but it is not analogy, in the rhetorical sense in which we are using it here. To state that a man who rules his family with an iron hand is thereby qualified as a business executive is analogy, but it is much less convincing.
5. **Be sure your analogy is something familiar.** It should always be something that you may reasonably expect your reader to know more about than he does about the thing you are trying to explain to him. To illustrate the unfamiliar with the still less familiar is as futile as to define a strange word with a synonym still stranger. (And the preceding sentence, you will recognize, is an analogy.)

EXAMPLES

An analogy may be a simple comparison such as "The atom consists of an internal nucleus with a system of electrons traveling around it much as the earth and planets move around the sun." The selections which follow are examples of the use of more extensive analogies. In each the idea to be explained, being complex or strange, is made clear briefly and vividly by comparison with the simple and the familiar. The first two, by the same author, explain two difficult biological concepts in terms of familiar operations, the first by analogy with a railroad system, the second by analogy with an automobile assembly line.

A. ALL LIFE IS ONE¹

There is but one life, whether it be expressed in the form of an insect, a tree or a man. The protoplasm that underlies you and the protoplasm that underlies a dandelion are chemically almost identical.

If living things had been railroad trains instead of what they are we might perhaps understand this more easily. All living things spring from protoplasm, but instead of calling it protoplasm let us call it Chicago. These little living trains all left the city on the same track, but some of them did not long stick to it. They branched off in various directions.

Now we have two great systems of tracks upon which all living things ride. One system is used by plants, the other by animals. Each system is a maze of interlaced lines, branches, switches, curves and "dead-ends." A "dead-end" is a form of life that could not cope with its environment and became extinct. A branch line accommodates a group who have set off in a different direction for a different destination. Lions and human beings both patronize the animal system, but each rides on a different branch. The largest tree and the smallest blade of grass travel over different branches of the plant system. But while there are two systems and many branches, one power plant drives them all.

Allan L. Benson

1. List the several points of comparison between the subject matter and the analogy.

2. A prolonged analogy like this requires great care to maintain a consistent point of view. To make the final sentence consistent with the rest, we must assume the analogy to be concerned with an *electric* railroad system. Should the author have made this clear earlier?



B. BACTERIA AT WORK²

Bacteria at work on a dead animal do not proceed exactly as do the workmen on an assembly line in an automobile factory, but

^{1,2} From *The Story of Geology*, by Allan B. Benson. Copyright, 1955, by Mary Benson. Reprinted by permission of Rinehart & Company, Inc., New York, Publishers.

there is a suggestion of this in what they do. Different kinds of bacteria perform the various parts of the task. Each kind of bacteria produces a juice that creates the kind of fermentation that is necessary to do the work.

They begin with the proteids of the carcass, which must be broken down into simpler forms. The first step is to break down the proteids a little—to make them a trifle less elaborate than they were. This is accomplished without the creation of any foul odors, but in the process ptomaines are created, some of which are very dangerous to human life. Meat eaten after the first crew of bacteria have worked upon it causes ptomaine poisoning. Sometimes this poisoning manifests itself only in a severe headache; sometimes it kills. It all depends upon the virulence of the poison, how much of it is eaten, and how much resistance is possessed by the one who eats it.

The next section of the bacterial wrecking-crew break down the proteids some more, and in the process of doing so produce compounds that are not only poisonous but highly offensive to the sense of smell. The job is completed by another crew who convert what was once a living animal into carbonic acid, ammonia, and small quantities of a few other compounds. In the same way, bacteria reduce dead plants from complex to simple compounds, thus releasing life-forces for further use in other forms of life.

If there were no bacteria to release these forces all kinds of life on this planet would soon come to an end. Every animal and every plant would die because the chemical elements upon which life depends would be locked up in dead animals and dead vegetation. They would be locked up because the bodies of plants and animals, though dead, would not decay.

Allan L. Benson

1. Note the care with which the author points out that his analogy is not exact. Is it nonetheless helpful?

2. To what are bacteria compared in the analogy in the opening sentence? To what, in the metaphor in the first sentence in ¶3? Which do you find the more effective comparison for this material? Is the use of both an inconsistency?

3. Rewrite the process as straight exposition and compare your version with Benson's.

4. The explanation of the process takes place in ¶¶2 and 3. What purposes do ¶¶1 and 4 serve?



C. THE LANGUAGE OF MUSIC³

Music has often been compared with language itself, and the comparison is quite legitimate. While it combines easily with actual language, it also speaks a language of its own, which it has become a platitude to call universal. To understand the significance of the organizing factors of rhythm, melody, harmony, tone color and form, the analogy of a familiar language is helpful. Music has its own alphabet, of only seven letters, as compared with the twenty-six of the English alphabet. Each of these letters represents a note, and just as certain letters are complete words in themselves, so certain notes may stand alone, with the force of a whole word. Generally, however, a note of music implies a certain harmony, and in most modern music the notes take the form of actual chords. So it may be said that a chord in music is analogous to a word in language. Several words form a phrase, and several phrases a complete sentence, and the same thing is true in music. Measured music corresponds to poetry, while the old unmeasured plain-song might be compared with prose. The relationship of modern music to free verse at once becomes apparent, and impressionism, expressionism, cubism and futurism can all be found in music as well as the other arts.

Sigmund Spaeth

1. On one hand, is this, as the first sentence implies, a literal comparison rather than an analogy?

2. On the other hand, are the relationships between the subject of the paragraph, music, and the subject used to explain it, language, close enough to make analogy useful?

3. List the specific points of comparison made here.



³ From Sigmund Spaeth, *The Art of Enjoying Music*, Whittlesey House, 1933.

D. CATHOLIC AND PROTESTANT THEOLOGY¹

The Catholic theological tradition is not a series of historically contiguous but different theologies; it is a continuous effort in a uniform line. A twentieth-century theologian can go back to the thirteenth or sixteenth century and not be in an unknown, strange world. He is quite at home, because it is the very house he is living in today. Certain necessary remodeling jobs have been done and certain additions have been made, but it is still the same edifice, the old rooms are still lived in. There is central heating now and electricity, but the fireplaces have not been removed. There are elevators, but the magnificent stairs of the older time are still there. Even the moat can still be seen, though today it is used for flower beds, and the drawbridge is always down.

The original builders were concerned with doing a solid piece of work. The modern builders see that it was a solid job, more solid than they singlehandedly can do today. Hence, they keep the old and add organically those parts which are needed to make the house serve in our time and for which allowance had been made by the original builders. Plenty of room was left for the successors, and the ground plan was drawn to permit new developments which could not be foreseen in their time.

The Protestant theological house does not follow such a plan; it is really a rambling complex of buildings. At any moment it obeys the dictates of the tastes of the time, but one can see in the whole that there were once other structures where present ones now stand. The older parts have been torn down, though elements thereof were employed in the present erections. If you examine the rock gardens about the edifice, you will see that they are actually the ruins of earlier buildings, gently enhanced today with flowers, although they serve no functional purpose. If we look closely, we shall also see that the original lines of the house have been changed. The building does not face precisely as it did in the beginning. Looking over the grounds, we can see that some parts of the old building were burned down in a conflagration.

Gustave Weigel, S.J.

¹ From Gustave Weigel, S.J., "Catholic and Protestant Theologies in Outline," *American Scholar*, Summer, 1956, pp. 307-308.

1. Here a double analogy is used to illustrate the difference between the two subjects being compared. Can you apply it specifically to anything you know about the Catholic and the Protestant faiths?

2. Notice that the second part of the first sentence states in straightforward prose what the Catholic theology, illustrated by analogy in ¶¶1 and 2, actually is. In the first part of the same sentence the author states, by implication, what the Protestant theology, illustrated in ¶3, is.



The analogy may be extended throughout, as in the four preceding examples, or it may be an opening example from which an expository point is made, as in the three which follow.

E. THE PRINCIPLE OF RADIATION⁵

Disturb the surface of a pond with a stick and a series of ripples starts from the stick and travels, in a series of ever-expanding circles, over the surface of the pond. As the water resists the motion of the stick, we have to work to keep the pond in a state of agitation. The energy of this work is transformed, in part at least, into the energy of the ripples. We can see that the ripples carry energy about with them, because they cause a floating cork or a toy boat to rise up against the earth's gravitational pull. Thus the ripples provide a mechanism for distributing over the surface of the pond the energy that we put into the pond through the medium of the moving stick.

Light and all other forms of radiation are analogous to water-ripples or waves, in that they distribute energy from a central source. The sun's radiation distributes through space the vast amount of energy which is generated inside the sun. We hardly know whether there is any actual wave-motion in light or not, but we know that both light and all other types of radiation are propagated in such a form that they have some of the properties of a succession of waves.

Sir James Jeans

Here a very familiar experience is used analogically to clarify a difficult principle. Compare this with Jeans' "An Explanation of Sound"

⁵ From Sir James Jeans, *The Universe Around Us*, 4th ed., Cambridge University Press, 1944.

(p. 63), where his illustration is an actual *example* of the operation of the principle he is explaining.



F. CONFUSED⁶

The tenderfoot hunters from the city followed amazed as their trusty guide directed them through the pathways and byways of the forest in search of game. By day and by night, his unerring sense of direction and location seemed infallible. This remarkable ability caused one of the hunters to inquire, "Say, have you ever been lost in your life?"

"Well, not exactly lost," came the reply, "but I was awfully confused for about a week once."

This little anecdote illustrates the quandary facing the average college freshman as he starts his college career. The degree of bewilderment will vary with the individual, but the situation in itself is fairly universal. This condition is brought about by the abrupt transition from the hum-drum of everyday life to the hurly-burly of the college campus during freshman week. All the roots of seventeen or eighteen years' growth are brutally yanked up and transported to an alien soil. Here the stripling must take root and become self-sustaining again. The job of thriving well in a new climate and environment is the crux of the problem. Unless the student can adjust favorably in a comparatively short time, he may find that the inability to do so will be a major deterrent to his progress in the classroom and elsewhere.

Ronald W. Sadewater

Here a student writer has used the anecdote analogically, the experience of the guide in the story illustrating, but by no means being identical with, the experience of the beginning freshman. It is, however, a closer analogy than any of the earlier ones, where the comparison was between much more dissimilar things.



G. WASTE⁷

You and three others are approaching a spruce-clad island on a lake in the virgin wilderness of northern Ontario. You have two

⁶ From "Somebody Does Care" in the *Green Caldron*.

⁷ From Stuart Chase, *The Tragedy of Waste*. Copyright, 1925, by The Macmillan Company. Reprinted by permission of Stuart Chase and The Macmillan Company.

canoes and between their thwarts lie your food, your tent, your axes. The nearest Hudson Bay Post is 100 miles to the south. You are on your own. Completely. It is after six in the evening and storm clouds are banking in the east. It promises a wet night in camp.

What precisely is your procedure as the canoes ground on the beach? With small variations depending upon the expertness of your technique, your procedure is this. The tent is slung and ditched on a high level spot. If time allows, bedding is cut. Blankets and spare clothing are safely stowed inside. The canoes are turned over and supplies stored beneath them. A small cooking fire is lighted between two upright stones and supper started. To be fed after a twenty-mile paddle, to keep warm and dry against the storm—every motion is conserved to that end. To defy it may turn a summer holiday into a tragedy.

But suppose one of you had roamed the woods and brought back poisonous toadstools for a mushroom soup; one had lain down on the beach and gone to sleep; one had cut down tall trees for tent-poles when all that was demanded was a rope slung between two standing trees; and one had built a fire fit for the roasting of an ox, which presently began to eat its way into the forest.

Even those who picnic in Fords would quail before such a mad performance. But for 100,000,000 of us living under the blessings of *laissez faire* in America, its industrial counterpart is known and practiced as business-as-usual. For in this mad camping party we have illustrated the four great channels of waste which normally obtain in the going structure of industry.

1. The toadstool broth represents the man-power which flows into the furnishing of vicious or useless goods and services—patent medicines, opium, super-luxuries, the bulk of advertising, war.

2. The sleeper on the beach represents the man-power which on any given working day is doing nothing—by virtue of unemployment, strikes and lockouts, preventable accidents and diseases, the idle rich and the wandering hobo.

3. The hewer of tent poles represents the excess man-power required to produce and distribute necessities and comforts because

the technical arts—the best way of doing the job—are not made use of. Failure to use scientific management, standardization failures, excess plant capacity, restriction of output, lack of cost control, cross hauling, failure to utilize by-products, excessive distribution costs, and above all the failure to co-ordinate national production to national requirements—demonstrated as not beyond the range of human administrative capacity, by the war—all combine to force the taking of two steps where one would suffice.

4. The fire builder represents the waste of natural resources. In lumber, in coal, natural gas, oil, minerals, soils, fisheries, a continent has been gutted, and for every ton reclaimed a ton and more has been needlessly and irretrievably lost.

No analogies are ever exact, but I believe that this is a fair analogy. As one goes deeper and deeper into the statistical studies, the government reports, the findings of specific surveys, the great mass of quantitative data already available covering these four main channels of waste, it becomes increasingly evident—with an evidence which stuns—that what is madness and folly in a camping party is normal and unchallenged in a great industrial society considered as a whole.

Stuart Chase

1. This is a more extended opening narrative used as an analogy. Notice how much farther, in actual fact, the illustration is from the thing illustrated than in F, above. Does this make it any less useful, or more necessary, an analogy?

2. Compare the reader interest and memorability of this selection to one covering the same material and beginning "There are four great channels of waste in modern industrial society" and then proceeding to enumerate them in the language of economics alone.



The two examples following are of "analogy by translation." The opening statement of the first is supported not just by fact but by a translation of that fact into other terms which bring it home to us more vividly. In the second, the amount of money involved is clearly stated in the first sentence, but its vastness becomes progressively clearer through examples of its purchasing power in other fields.

H. VIRUS REPRODUCTION⁸

Viruses reproduce at a fantastic rate. Fraser's laboratory can produce in a day, from one virus, about ten grams of viruses, which is a lot of viruses. This would be enough to infect with one virus every person on this earth and a million other planets like it.

According to Professor Fraser, if there were enough host cells available (an obvious impossibility), one virus could become 100 in 20 minutes, 10,000 in 40 minutes, one million in an hour, and one trillion in two hours.

In three hours, there would be two pounds of viruses, in four hours 1,000 tons, in five hours one billion tons. At the end of seven hours, the viruses would weigh as much as the earth, and at the end of another hour, as much as the entire solar system.

Hugh Hazelrigg

Go through this example, separating the statements of fact from the translation of those statements into terms which make them more meaningful to the reader.



I. ALTERNATIVES⁹

Ever since President Eisenhower announced that it would cost two billion dollars to send a manned rocket to the moon and back, we've found ourself translating that prodigious sum into other terms. What can two billion dollars buy nowadays *besides* a round trip to the moon? In spite of inflation and all, the answer is that it can buy plenty. For instance, the whole darned city of Cincinnati (assessed valuation, \$1,450,000,000), with enough money left over to pay the local real-estate taxes for the next thirty-five years; or four hundred nice little colleges the size of Bard; or more Cézannes, Gauguins, Matisses, and Picassos than are in existence. If you prefer business to art, two billion will get you the Bethlehem Steel Corporation, the Southern Pacific System, or a third of General Motors. If you've a nautical bent, two billion will build

⁸ From Hugh Hazelrigg, *Indiana Alumni Magazine*, December, 1957, p. 14.

⁹ From "Talk of the Town," *The New Yorker*, April 12, 1958, p. 34. Reprinted by permission; © 1958 The New Yorker Magazine, Inc.

twenty-odd ships the size of the Queen Mary, and if that makes your head spin to the point where you require a pick-me-up, reflect on the fact that it will buy you approximately 2,222,222,222 Bloody Marys, without tip.

Suppose you were an ambitious young Broadway producer; with two billion dollars, you could put on some six thousand musical comedies, many of them with Ethel Merman. Or you could go into television, buying C.B.S. and putting on a ninety-minute unsponsored spectacular every night of the week for twenty-four years. According to *Fortune*, the richest man in America is J. Paul Getty, who weighs in at about a billion dollars. That's enough to get Getty to the moon but isn't enough to get him back; a couple of less well-heeled tycoons—say, John D. Rockefeller, Jr., and H. L. Hunt, whom *Fortune* credits with half a billion apiece—would have to pick up the tab for the return flight. Two billion dollars would provide almost every English-speaking person on earth with a one-year subscription to the *National Geographic*; would provide every woman over sixty-five in the United States with two hundred and fifty dollars in pin money; would pay the cost of flying more than half of the population of the State of Arkansas around the world; or would send a hundred thousand free-spending young men through Yale.

On the other hand, you could take your two billion and pay the cost of running this city for a year and a bit, or underwrite the Queen of England's allowance for the next hundred and sixty years, or use half the money to buy the Ford Foundation and give it back to the Ford boys, and with the other half buy all the baseball clubs in both leagues and shuffle them around to your heart's content; the Dodgers and Giants together would cost a trifling ten million, and a couple of hundred million more could be set aside to furnish them with fitting local habitations (a plastic roof over the diamond, foam-rubber seats in the bleachers) and perpetual subsidies. At an average cost of five hundred dollars per baby, you could pay for every baby born in this country in a year; or you could pay for four hundred and fifty million minutes' worth of telephone time between here and London, or pay for the total wiping out of half a dozen crippling tropical diseases, including malaria, dysentery, and

yaws. The canniest thing you could do with the money is put it in banks and draw some sixty-five million dollars a year in interest. After taxes, that should give you about twenty-three thousand dollars a day to dispose of, starting with a hearty breakfast and a new Rolls. Still, if you love pets, why not shoot the works on them? At fifty cents a pair, you could buy eight billion goldfish.



The two examples that follow are student-written analogies.

J. IT'S ALL IN A RUSH

In this day of Sputniks and Explorers, the average person is at a loss to understand the basic principles on which these machines work. Nearly all of our aircraft, both piloted and guided, rely upon reaction motors for propulsion.

Do you remember your younger days, when you used to play with penny balloons? Like me, you probably enjoyed blowing them up, holding them by the neck, and then releasing them. With a hiss of air they would dart around the room in unpredictable paths. Then, deflated, they would drop gently to the floor.

Strange as it may seem, the same physical principle that allows balloons to hiss around a room also allows men to send thundering rockets into orbit. This principle is Newton's well-known action and reaction law. When the air rushes out of the balloon, the reaction to its movement thrusts the balloon in an opposite direction. The fiery exhaust gases of a rocket have the same function. The air is forced out of the balloon by having been compressed inside it. The rocket burns its fuel for heat, which expands the gases and forces them out.

Long ago, as men observed this principle operating in balloons and similar devices, the idea for a rocket grew in their minds. It might be truthfully said that today's Atlas and Titan grew from a hissing balloon.

Edward Purple



K. SAVING AMERICA'S FOUNDATION

Soil erosion is a problem that is becoming more critical each year. Because it takes place over a large area, it usually goes un-

noticed until it is too late to do anything about it. Soil erosion can be compared to a thief who comes in the night, steals the horse, and leaves before the owner realizes that the theft has taken place. But here is where the analogy ends: the thief can be caught, the horse returned, and nothing lost. The outcome of soil erosion, however, is less happy. After the topsoil has been washed off into the nearest stream or river, it is gone forever.

A farmer in southern Indiana would be shocked to see twelve gravel trucks loading topsoil from an acre of his tillable land, yet estimates show that the average loss from one acre of tillable rolling land is approximately eighty tons. Gullies large enough to hold the farmer's house can be found on many of these eroded farms.

These losses have been called to the attention of soil conservation agents, who have worked with engineers to build what is called a vertical mulcher. This soil saver works on the same principle as the popular subsoiler, which consists of a long, sharp blade that slices through the soil much as a knife slices through a lemon pie. But the slit from the old-fashioned subsoiler closes, just as the knife mark soon disappears from the pie, and most of its effect is lost. The engineers, recognizing the need for some means of keeping the small but valuable ditch open, finally came up with an idea. They mounted a small chute-like apparatus on the subsoiler, through which material such as ground corncobs or forage could be poured into the slit made by the knife as it sliced through the soil. This filler keeps the soil open and thus provides a means of escape for the once-destructive water.

When one used to drive through the rolling hills of southern Indiana, he saw fields looking like the ridged and pitted bark of an oak tree. But now he will see hills of dark green pasture, made possible through the use of this new invention, the vertical mulcher.

Jack Hoffman

1. In example J we find a common use of analogy: a familiar phenomenon used to help explain an unfamiliar principle operating in a complex situation. In K we find instead the use of a number of less sustained analogies to illustrate several points.

2. Notice the analogy in ¶1. Is it any less effective for admittedly breaking down before the end? Find another in ¶3.

3. There is an "analogy by translation" and a literal comparison in ¶2. Point them out.

4. Is the reference to oak bark in the final paragraph an analogy, a figure of speech, or a literal comparison?

ASSIGNMENT

1. Make a list of any basic images you can add to the examples used in the text.

2. Expand each of the following statements: first, with a literal comparison; next, with a figure of speech; last, with an analogy. Comment on the differences in purpose and effect.

Example: My Model T accelerates rapidly.

Literal comparison: My Model T accelerates almost as rapidly as a new car does.

Figure of speech: My Model T takes off like a rocket.

Analogy: My Model T reminds me of a well-preserved old athlete. Like him, it isn't as young as it once was, but it too has been kept in top physical condition through proper care and exercise. The result is that just as he can still hold his own among the youngsters, so it continues to show up well in competition with the newer cars.

a. A Boy Scout knife is a handy tool.

b. The old horse was frisky.

c. Jane has a lovely complexion.

d. Israel is a new nation.

e. Modern man exists in a state of fear.

3. Choose some rather difficult concept that you have recently encountered in one of your courses—economics, history, literature, physics, chemistry, mathematics—and explain it to the uninitiated, making use of an extended analogy in which you explain the new, the strange, the difficult, in terms of the old, the familiar, the simple (see examples A, B, D, E, G, and J in this unit).

4. Find examples of analogies used as aids to exposition in examples in other units, and comment on their extent and their effectiveness: The Preliminaries—"The Routine of a Paris 'Plongeur,'" ¶4 (p. 25); Unit 1—"The 'Source'" (p. 43), "More Power to You," ¶¶2 & 3 (p. 45), "Home of the Redsides," ¶1 (p. 50), "The House" (p. 52); Unit 8—"Science," ¶1 (p. 207); Unit 9—"The Distinction Between War and Peace," ¶5 (p. 241), "Victims of Success," ¶11 (p. 244); Unit 12—"Why I Changed My Mind," ¶¶4, 8 (p. 346). Are any of these "analogies by translation"?

PART II

◆ Problems in Organizing

When men think, speak, or write clearly, they avail themselves of a number of patterns of thought that the human mind has come to know and expect. These you must learn to recognize and use, so that in writing you will be able to give your material some orderly arrangement which will allow a reader to follow your thought readily to its conclusion. The assignments in this section and in Part III have therefore been arranged to give you practice in using a number of patterns by means of which the mind gives shape to ideas. In Part III some of the more difficult of the processes of reasoning are presented. The assignments in Part II have been chosen to give you practice in organizing your thoughts according to each of several simple patterns in common use.

Unit 4 presents the chronological pattern, the simple order of time which has already been discussed in the Preliminaries, as a basic plan. Here it is shown as the controlling order not of a day's events but of the steps in a process, clear direction-giving being the immediate problem. The type of material itself dictates the pattern.

Unit 5 presents the same pattern and the same order, given wider scope by application to larger processes. Here the problem

is not to explain how to do something but to tell how something is done, not to give clear directions but to offer an interesting account. Again the material dictates the order.

Unit 6 deals with the inseparable processes of comparison and contrast in discovering likenesses and differences. Here there is a choice of two patterns, depending on what is to be emphasized.

Unit 7 takes up the problem of classification—the process of dividing a group into the kinds or classes of which it is composed. This requires operating from a given principle and making a logical arrangement of the resulting parts.

All of the assignments in Parts II and III are valuable as exercises in the use of particular patterns, following a close study of the procedures, difficulties, and results involved in each. But you must remember that they are only exercises, and have about the same relationship to the real business of writing that the practice of scales has to the singing of an aria. You will later find yourself making easy use of several of these patterns in a single essay; for the trained mind, faced with a complex writing problem, turns naturally and skillfully from one pattern to another, or uses one within another, in any combination that best serves its purpose.

UNIT 4

◆ Process: How to Do It

One of the uses to which exposition is most frequently put is that of giving directions—of telling someone how to do something. Such is its use in cookbooks and laboratory manuals, on seed packets and instruction sheets accompanying mechanisms. On the simplest level it may consist of no more than the druggist's hastily scribbled "Dissolve slowly on back of tongue" on the label of a box of throat lozenges. It may vary from such simple directions to accounts of long and complicated procedures like knitting a sweater or assembling a hi-fi set. It is the basis of most educational procedures, both in school and out, and you will frequently find yourself forced temporarily into the role of teacher.

On any level, direction-giving requires extraordinary care on the part of the giver; for while many types of expository writing merely satisfy our curiosity or add to the sum of our general information, the explanation of a procedure usually leads us to action. It therefore behooves you to give your directions carefully and well.

Clearness

The first requirement in direction-giving is clearness. Your reader may lose little if an expression of your opinion is befogged by careless planning and wording; but in giving directions you are dealing with procedures which will be valueless unless you present them so that they can be grasped readily and exactly. At no time is it more important that you, as writer, not only know your subject well but also keep the needs of your reader constantly in mind.

1. **Choose a suitable subject.** It should be some process which you have actually done yourself, for if your information is merely second-hand, your reader will do better to learn it directly from your source than through you. Be sure, furthermore, that it is a subject on which it is possible to give real "directions" such as a reasonably intelligent reader, with sufficient care and practice, can follow with success. The advice "Choose a small subject and develop it thoroughly" is particularly in order here, for over-condensed directions may be little better than none at all. In making your choice, then, consider the length of the paper you are assigned to write, or the time you have available for writing it.
2. **Give complete details.** You are something of a specialist in the field in which you are giving directions, or you would not have chosen it; but you are writing, you must remember, not for those who, like yourself, already know, but for those who wish to learn. The specialist's main problem, in discussing his specialty with laymen, is to put himself in their place—to force himself to recall how little he knew before he specialized. The experienced chef, in giving a recipe, is likely to omit as beneath mention certain details which his brotherhood would take for granted; but the amateur, without them, will struggle in vain to re-create the culinary masterpiece. Always assume your reader to be ignorant of your subject (he very likely is), and leave no blanks. On the other hand, don't antagonize him by "talking down" to him unnecessarily.
3. **Define special terms.** Words that you take for granted, from the height of your experience, may prove a real stumbling block to the "general reader," whom you can assume to be a person of fair intelligence and curiosity, but lacking special knowledge of the subject about which you write. Every field has its own peculiar lingo or cant—special words, or peculiar meanings attached to familiar ones, which to the uninitiated are a foreign language. Words like "empennage" and "shim" and the use of "cream" as a verb will be immediately understood by the aeronautical engineer, the carpenter, and the cook, respectively, and may be used freely by one craftsman in writing for others of his craft. But

when you write for the general reader, you must be on your guard, carefully defining such terms whenever it is impossible to omit them or to substitute more familiar words.

4. **Give reasons for the steps involved.** Clear directions, carefully followed step by step, may result in a successful conclusion even though followed blindly; but the intelligent reader will be grateful for a running explanation of *why* a certain step is called for as well as *how* it is to be executed. This consideration not only will make your directions easier for him to read but also may save him from actual misunderstandings such as might lead him to attempt dangerous short cuts of his own. "Always work with the knife blade turned away from you so that you will not cut yourself if it slips." "Let the milk cool before adding the beaten egg, which otherwise would cook into lumps before you could stir it in."
5. **Include negative directions.** It is often as important to warn a reader of what not to do, including a brief mention of the consequences of doing, as to give him constructive advice. "Do not hold the compass near any metal object, such as your belt buckle, as it may fail to register accurately." "Never allow the glass which has contained the cyanide to be used for any other purpose, as it cannot be entirely cleaned of the poison." Your chemistry instructor and your laboratory manual will furnish further illustrations of the use of negative directions.
6. **Use illustrative aids.** Never let your directions remain vague or general if you can find any means of being definite and concrete. A hurriedly sketched map is superior to a page of written instructions on how to go somewhere; a simple sketch or diagram accompanying the text may do much to clarify a complicated procedure. Verbal images such as "The standard gear-shift is arranged in an H pattern" are invaluable descriptive aids in direction-giving (see pp. 41, 85).

Organization

Since time is involved in doing things, the pattern of direction-giving is necessarily of the simplest sort, the chronological. Asked how to get to the City Hall, you may reply, "Continue east to the

first traffic light; then turn left and go three blocks." In explaining any process involving more than a single step, you would find it sheer folly to attempt to wrench the successive procedures out of their natural time-imposed order.

The arrangement of parts, then, takes care of itself in this type of expository writing; but the grouping of them remains to be done. In an essay of direction-giving you are faced with the problem of grouping a multitude of small, separate steps into a few clear, manageable units. This planning should be undertaken before the actual writing of the essay is even begun. Serving as a guide to you as you write, the resulting order will have its inevitable effect on the reader of your finished work, for four suboperations of five steps each, for instance, are far easier to follow and remember than twenty single steps.

However familiar you may be with the process of growing popcorn, for example, you must first think through the dozens of decisions and motions involved in that procedure. You may decide that those necessary to be mentioned are the following:

1. Plowing
2. Rolling
3. Fertilizing
4. Disking
5. Planting
6. Cultivating
7. Cutting
8. Husking
9. Drying
10. Shelling

As you look over your list, however, you find that even these few steps are not equal in importance but can be grouped into a very few main units, each consisting of a number of related steps.

- I. Preparation of the ground
 - A. Plowing
 - B. Rolling
 - C. Fertilizing
 - D. Disking

- II. Growing the crop
 - A. Planting
 - B. Cultivating
- III. Harvesting the crop
 - A. Cutting
 - B. Husking
 - C. Drying
 - D. Shelling

You are at last ready to start writing. Do not let the bones of this skeleton plan show through as you proceed, but cover them graciously with word and phrase; a plan is something of which the reader should be pleasantly aware, as giving order to the material, but it should never obtrude itself unpleasantly through the body of your finished prose, as though your paper were no more than a sentence outline. Determine the amount of space to be apportioned to each main division and develop your paragraphs skillfully. Use transitional devices to hold them together and especially to make clear your shift from one division of your subject to another, but vary them; do not overdo the tempting but monotonous "then" and "the next step."

Interest

For the everyday "cookbook" variety of direction-giving, where space is at a premium, clearness and good order suffice. One who wishes to know how to operate a vending machine will be best satisfied by the briefest of clear directions. But the "how to do" essay, being longer, may often quite properly add to its basic explanation special devices for gaining reader interest and thus become more interesting and memorable.

You may wish to consider, for instance, what attitude you will take toward your material—what tone you will adopt for the particular audience that you intend to reach. Perhaps you will choose some special device by which you feel you can most interestingly present your material.

You need not limit yourself to the formal "One does this," or even the more direct and personal imperative, "Do that." You may choose instead to cloak your directions in the form of a personal

narrative in which, by saying "I did" thus and so, you add the quality of human interest to mere direction-giving. Instead of plunging directly into the first step of the procedure, you may begin in a leisurely fashion, with an account of how you came to be familiar with the process, for instance, or why you consider it worth doing. Instead of ending your paper with the final step, you may conclude with an account of the results of the procedure and their significance—not an essential part of direction-giving as such, but calculated to add reader interest.

Always remember, however, that clearness is the first requirement of all direction-giving; do not allow devices for adding interest to distract you from the all-important task of giving complete, clear, and easy-to-follow directions.

EXAMPLES

A. HOW TO MAKE A CALL

1. Deposit coin.
2. Listen for dial tone.
3. Dial number wanted.

If call is not completed, hang up and coin will be returned.

These directions, appearing in a metropolitan phone booth, are typical of "how to do it" material in its simplest form—a mere numbered list of steps expressed in the fewest possible words so as to be most easily read and comprehended. Similar lists abound as instructions for setting up and operating mechanisms, and as directions for using the contents of cans, bottles, and boxes of material. Making such lists is good practice in clear thinking and concise wording.



B. GLUING FURNITURE¹

Too much heat and too little moisture this winter may loosen the joints in wooden furniture. If the loose sections can be sprung far enough apart to insert the glue, some joints can be repaired without taking the whole piece apart. Otherwise, loose sections must be pulled out and reassembled.

¹ From *Country Book*, Winter, 1945.

The best glue for an amateur to use is a plastic resin glue that can be purchased in powder form to be mixed with water as it is needed. This glue is waterproof, does not stain the wood, and is easily handled.

If the furniture is taken apart, number all sections with corresponding numbers on inside of joints. First, scrape old glue from the wood, so that new glue can penetrate into the pores of the wood. To open the pores of the wood, warm both the glue and the wood by heating them slightly over a radiator, in the sun, or in the oven.

Next, be sure that the parts fit tightly together. If they fit loosely, put strips of soft cotton cloth over the ends of the joints. Apply glue to the joint and to the part to be inserted, and place them together, as the glue sets quickly.

To keep the parts in place while the glue is drying, apply pressure by clamps, or by using a rope and a stick in tourniquet fashion. If rope is used for the legs, place it only between the two legs to be tightened and not around all four. Protect the wood or finish by using soft-wood pieces over thick pads of paper between the clamps or rope, and the furniture. Keep the piece under pressure for twenty-four hours.

1. This selection is an example of the numerous little workshop procedures with which the home, garden, and craft magazines are filled. Although written in essay style, they make no special effort to gain reader interest (which they can leave to their subject matter) but concern themselves solely with giving straightforward directions in a minimum of space. (Note the "telegraphic" omission of "the" in parts of ¶3.)

2. The paragraphs are rather shorter than good literary practice would suggest, but have something of the advantage of the numbered list in "How to Make a Call," as they keep the main parts of the procedure in separate units. Ready intelligibility in such a paper is more important than literary grace.

3. How much of the paper is devoted to introduction? What information does it supply? Is there a conclusion?

4. List the steps involved in the procedure; then group them into larger related units. How do your resulting groups compare with the author's paragraphs?

5. Mark the points at which the author makes clear the reasons for certain steps. Are there other places where such an explanation would have been welcome?



C. WEEDLESS LAWNS WITHOUT A BACKACHE²

Poor lawns cause weeds, rather than weeds causing poor lawns. That's the new theory of protection against the perennial raids of these outcasts of plant society. This new power for law and order in the art of lawn making and maintenance promises to eliminate both the backache from lawn care and the weeds from the green-sward. Weeds are nature's means of covering up bare spots and survive only until conditions are made ideal for a more hardy plant, which in the case of lawns is grass. The problem of weed control in a lawn, therefore, resolves itself into building up a thick, heavy turf that will leave no room for the weed intruder. In this game of the survival of the fittest, the importance of selecting adapted grass varieties and keeping the soil in a state of fertility to grow a good crop of grass cannot be overemphasized.

In the past, most home owners have attempted to get rid of lawn weeds by the back-breaking method of hand weeding, which is just about the most laborious and inefficient method of all. Dandelion, plantain, and other lawn weeds have the habit of resprouting after cutting. Weed seeds blow in from the neighboring lawns and lots to increase the stand many-fold, all of which is very discouraging. Spray materials have been used with only a fair degree of success. Many lawn weeds are perennials, and sufficient chemicals to kill their extensive root systems are also seriously damaging to the grass.

The first step in lawn improvement is to make certain that the soil is in shape to grow a decent crop of grass. An exceedingly common error is attempting to grow grass on infertile, clayey subsoil cast up when the house foundation was excavated, to which has been added masses of waste building material. It is almost hopeless to try to grow grass on so poor and unnatural a foundation. Heavy

² Oliver A. Lee, "Weedless Lawns Without a Backache," *Country Book*, Spring, 1944, pp. 10-15.

clay soils and gravel are not suitable for lawns; most grasses like an open soil, high in humus. Only by the addition of good top soil can such a condition be remedied.

Another important point to keep in mind when producing a weed-proof lawn is that grass is a plant and needs the essential plant food elements, namely, nitrogen, phosphorus, and potash. Of these, nitrogen is the most important from the standpoint of amount and need because it is nitrogen that develops and gives color to plant leaves. It therefore follows that a plant food should be high in nitrogen, analyzing 10-6-4 or a similar ratio. Two applications of fertilizer at the rate of about ten pounds per 1000 square feet of lawn surface should be made each year. The first application should be made in early spring, March or April, and the second during September. Care should be taken to spread the fertilizer evenly over the lawn to avoid burning the grass.

Kentucky blue grass is the most commonly used lawn grass. One of its biggest drawbacks is that it will not thrive in the shade. For shaded areas, chewing fescue is recommended. It is a fine stemmed grass and makes a beautiful carpet turf with very little sunlight. Rough-stalked meadow grass, also known as *Poa trivialis*, will also thrive in the shade. Under most conditions chewing fescue is preferred, however, because of its finer texture.

In recent years bent grass, often spoken of as the aristocrat of grasses, is being used to replace blue grass. When sown on good fertile soil with proper drainage it produces a beautiful, velvety sod that has the ability to withstand the invasion of weeds. Bents, as a rule, prefer a soil slightly better supplied with plant food than the others require. In order to produce a bent-grass lawn, considerable thought should be given to the selection of the species and strains best suited to existing conditions.

Proper watering is also important in lawn care. Light sprinklings do more harm than good. They encourage shallow rooting of the grass and encourage the growth of shallow-rooted weeds. When mowing the lawn, set the cutting bars high, one and one-half to two inches from the ground. Close clipping is detrimental to the grass plants.

Oliver C. Lee

1. Note the change in style from the preceding selection—the general air of leisurely discussion, the well-developed paragraphs, and the absence of the imperative second-person approach. Yet the purpose is still obviously that of direction-giving. What has been gained by the change? Is anything lost?

2. The skeleton outline consists of Introduction, I—Soil, II—Fertilizer, III—Seed, IV—Watering, V—Mowing. The introduction consists of two paragraphs; what is the special purpose of the second? How do you account for the two paragraphs devoted to III, and for the handling of IV and V in one brief one? Do you feel the need of a conclusion?



The difference between writing directions which merely inform and those which add interest to information can be readily seen from the two following selections on how to bake beans, one a standard recipe, the other an item from a collection of personal experiences.

D. BAKED BEANS

Soak 2 cupfuls of dry beans overnight. In the morning, boil until soft, and drain. Put them into a covered beanpot with $\frac{1}{4}$ lb. salt pork. Mix into $\frac{1}{2}$ cup of boiling water the following: $\frac{1}{2}$ tsp. baking soda, $\frac{1}{4}$ tsp. mustard, $\frac{1}{4}$ cup molasses, and salt and pepper to taste. Pour over beans, adding enough more water to cover. Bake for 6 hours in a slow oven, uncovering during the last half hour to brown.



E. BAKED BEANS³

Now about the baking of the beans. Baked beans have to be baked. That sounds like a gratuitous restatement of the obvious, but it isn't. Some misguided souls boil beans all day and call the lily-livered result baked beans. I refrain from comment.

We use either New York State or Michigan white beans, because we like them best, although yellow-eyes are very popular, too. I take two generous cups of dry beans, soak over night and put them on to boil early in the morning. When the skins curl off when you blow on them, they've boiled long enough. Then I put in the

³ From Louise Dickinson Rich, *We Took to the Woods*. Copyright, 1942, by Louise Dickinson Rich. Published by J. B. Lippincott Company.

bottom of the bean pot, or iron kettle with a tight-fitting cover, a six-by-eight inch square of salt pork with the rind slashed every quarter of an inch, a quarter of a cup of sugar, half a cup of molasses, a large onion chopped fairly fine, and a heaping teaspoonful of dry mustard. This amount of sugar and molasses may be increased or cut, depending on whether you like your beans sweeter or not so sweet. This is a matter every man has to decide for himself. The beans are dumped in on top of this conglomerate, and enough hot water is added to cover, but only cover. The baking pot should be large enough so there's at least an inch of freeboard above the water. Otherwise they'll boil over and smell to high heaven. Cover tightly and put into a medium oven—about 350° is right. They should be in the oven by half past nine in the morning at the latest, and they should stay there until supper time, which in our family is at six.

So far there is no trick in making good baked beans. The trick, if it can be dignified by such a term, lies in the baking, and like a great many trade tricks, it consists only of patience and conscientious care. You have to tend the beans faithfully, adding water whenever the level gets down below the top of the beans, and you have to keep the oven temperature even. If you're lazy, you can put in a lot of water and not have to watch them so closely. But to get the best results, you should add only enough water each time to barely cover the beans. This means that you'll give up all social engagements for the day, as you can't leave the baby for more than half an hour at a time. I think the results are worth it—but then, I haven't anywhere special to go anyhow. My beans are brown and mealy, and they swim in a thick brown juice. They're good. I always serve them with corn bread, ketchup and pickles.

Louise Dickinson Rich



The next four selections were written by students out of personal experience with the processes involved.

F. GROWING TOBACCO PLANTS

Millions upon millions of Americans smoke cigarettes, but very few of them know how tobacco is grown. Since I am from the

southernmost part of Indiana, a very prosperous tobacco-growing region, I am familiar with the production of this crop; in fact, I have been in direct contact with the first phase, the growing of the young tobacco plant from seed, for several years.

The growing of these plants, which look much like tomato or strawberry plants in their early stages, is the most exacting part of producing the crop. Many tobacco farmers would rather buy young transplants than bother to raise them. Hence, millions of plants are cultivated each year by private individuals as well as by commercial nurseries. These growers are often people in cities or suburbs who, having some extra space in their back yards, are able to indulge in a very profitable hobby.

Being farmers ourselves, my father and I raise tobacco plants not as a hobby but as a means of making a living. Each year around the middle of March my father selects for the plant bed a plot of land which he thinks is suitable. The soil must be very rich and contain a large amount of decayed organic matter. The bed can be any convenient size; ours is usually about ten feet wide and forty feet long.

The first job is to spade up the future bed. I usually get the "privilege" of doing this. One thing I have to watch is that I don't spade too deeply. The top soil layer is only three to five inches deep, and if I go below this level, soil too weak for plant growth will appear on top. This is anything but desirable. Now the first phase of the work is done, and we let the bed alone so that the weeds can sprout. Wanting weeds to grow in a seed bed sounds peculiar, doesn't it? Actually it's not. The spading stirs up the weed seeds, and it is of primary importance that they all have an undisturbed chance to germinate so that the resulting weeds can be disposed of before the tobacco is planted.

After a few weeks have elapsed, we put all of the brush, leaves, and other trash that we can find onto the bed and burn it. Not only does the intense heat of the fire kill all of the weeds, but the resulting ashes greatly increase the fertility of the soil. After burning over the bed, we add a generous amount of fertilizer. About ten pounds is needed for every fifty square feet, the amount varying somewhat with the condition of the soil. If too much fertilizer is

used, the future plants will be damaged; on the other hand, we must add enough to provide them with the nourishment needed for their growth. The fertilizer must be spread evenly or it will burn the seeds in some spots and not give them enough nourishment in others. Since this spreading is done by hand, a note of warning is in order: If your hand has a cut on it, even a tiny one, don't put it into the fertilizer. Most fertilizers produce an agonizing pain if they touch open flesh.

Before we sow the seeds, the mixture of soil, ashes, and fertilizer must have a texture resembling that of fine sand. We produce this result by working the bed extensively with rakes. In about the second week of April, my father sows the seeds. This is a very precise operation. The seeds must (and I emphasize that *must*) be sown evenly and with the proper concentration. Once you have mastered this skill, you have mastered the art of raising tobacco plants. The proper seed density is from fifty to seventy-five seeds for every square inch of soil. The facts that the seeds are much smaller than grains of salt and that many of them won't germinate account for this high concentration. If the seeds are sown unevenly, some will grow faster than others. It is very important that all plants in a tobacco bed grow at the same rate; a bunch of plants that are many different sizes are undesirable for replanting because they will grow at different rates. If the soil is dry, and it usually is, we always sprinkle water on the bed after sowing the seeds.

There is one important thing left to do. The tender young plants, which will push their way through the ground in about a week, must somehow be protected from the direct rays of the sun. They must have sunlight, but not too much or they will sunburn. Farmers achieve this end by using tobacco canvas, a very light, loosely woven material. My father and I build a wooden frame about twelve inches high over the bed and then stretch the canvas over the frame. This is left on the bed until the plants are ready to be pulled.

Now the job of making a tobacco bed is complete. In about four weeks the plants will be seven or eight inches tall, ready to be pulled for replanting in the tobacco farmer's field.

Marvin C. Miller

1. Make a brief outline of this paper, showing how many steps the process involves. Is there an introduction? A conclusion? How many paragraphs are used to develop each?

2. Given the proper location, could one actually grow tobacco plants from these directions? Are there any points at which fuller information should have been given?



G. HOW TO MAKE FACIAL MASKS⁴

I got my inspiration for making facial masks while at the Art Institute of Chicago, where I studied art for four semesters, before coming to school here. In my cast and still-life class I sketched in charcoal from casts of the works of famous sculptors. Among these casts was one that appeared more life-like than the others; so I asked my instructor about it. I was quite surprised when he told me it was a life mask of one of his friends. Seeing my interest, he told me how he had made it.

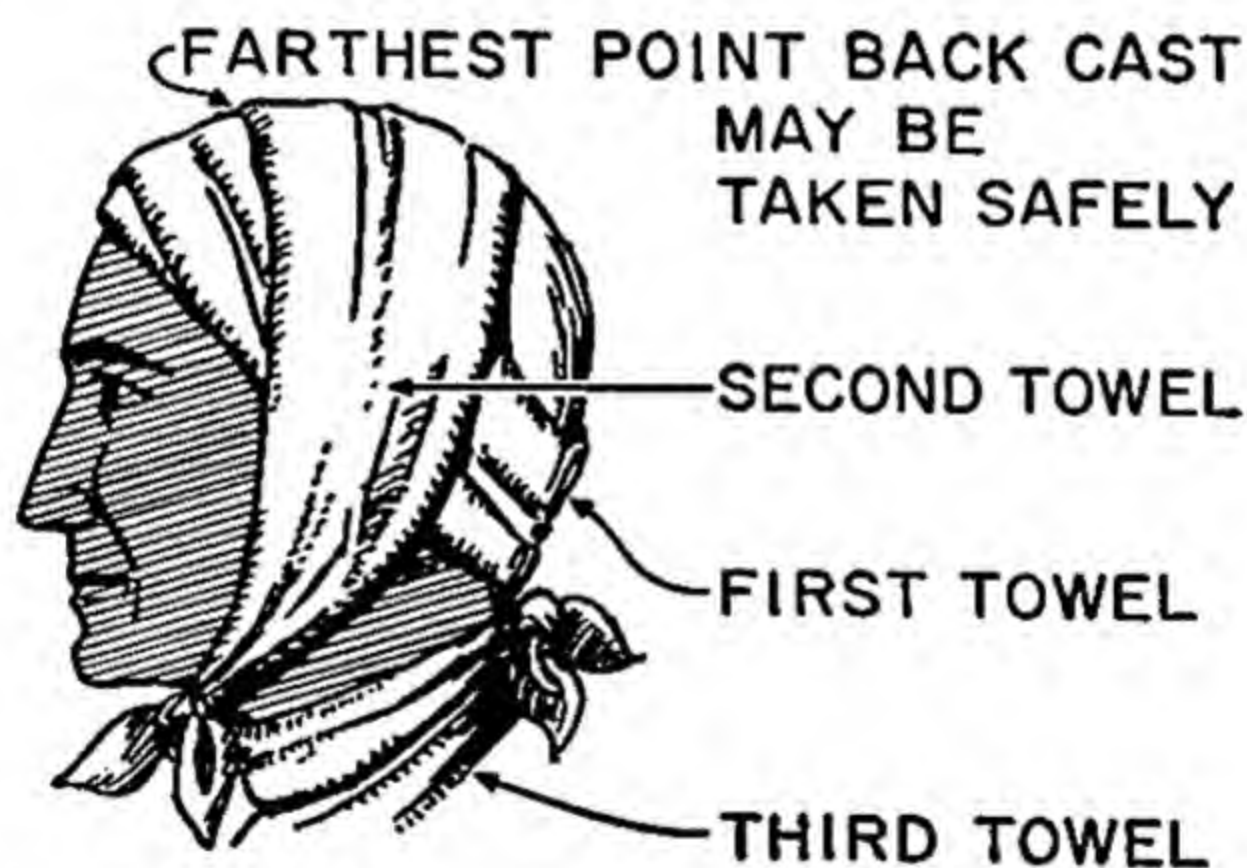
For several weeks after that, I worked with great enthusiasm on all of the victims that I could persuade to submit to my orgy in plastering. But, in spite of my careful efforts, something always went wrong; my plaster set too fast, or the victim's eyebrows were pulled out, or I would break the positive while I was chipping off the negative. After pulling out six pairs of eyebrows and two and a half pairs of eyelashes, along with several locks of hair from the tops of heads, I encountered great difficulty in finding victims, even if I paid them well for their services. The result was that when I did get a victim, I worked more carefully, and, naturally, began to improve. After a great deal of experience and experimenting I became rather proficient in the art. Instead of having to search for victims, I was pleased to note that people were coming to me of their own will. I began to realize the commercial possibilities, and started to sell the masks. At present I have a contract to make masks of all the members of a fraternity here on the campus. So, I hope I shall not be assuming too much if I speak with some authority on the process of making a facial mask.

Perhaps we should first consider the effectiveness of the facial

⁴ From the *Green Caldron*.

mask. Unlike the photograph, the mask has three dimensions. Think how many photographs would be necessary to show the different views to be seen in a mask. Also, the mask brings out a more exact and frank reproduction of the face, which is the window of character. The mask maker is, therefore, not dealing with the making of a novel toy, but with the representation of a person's true character.

Unlike the proverbial plumber, we shall have our materials at hand before we start working. The main thing, of course, is dental plaster of Paris that sets in fifteen minutes. Two or three towels, some vaseline or cold cream, an old pot with a capacity of at least half a gallon, and some goose quills or soda straws complete the necessary equipment. Because the amateur will use from three to four pounds of plaster for a negative, it is advisable to have five pounds on hand. Before the plaster is mixed, the victim must be prepared.



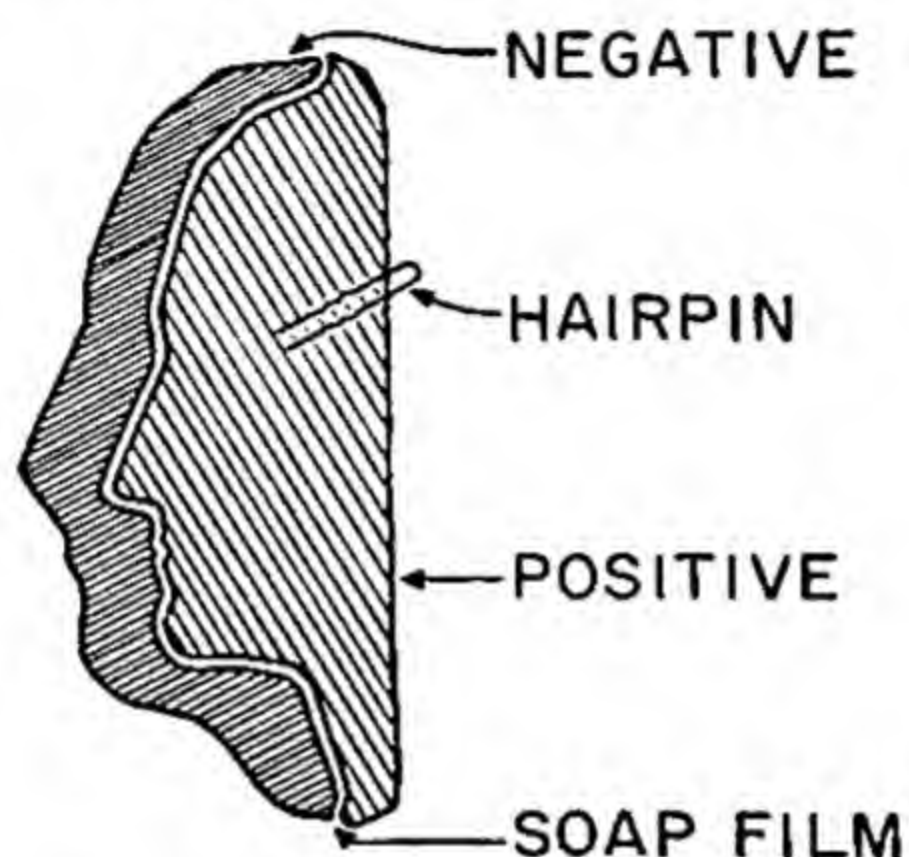
The first towel should be put on just at the hair line on the forehead, in the manner in which pirates wore bandanas; this is to keep the plaster out of the hair. The second towel should go over the top of the head and tie under the chin, as far back toward the throat as possible; this forms a barrier for the plaster, and keeps it out of the ears. The third towel is tied around the neck and also serves as a barrier for the plaster. The area of the face left exposed will be the area cast. After the towels are in place, the subject is greased with a very thin film of either vaseline or cold cream; for the first

few attempts, I suggest vaseline because it has more body, and is "foolproof." I wish to emphasize that the eyebrows and eyelashes must be greased heavily to avoid their setting in the plaster.

Now that the subject is prepared, the plaster should be mixed. The right mix depends upon experience, but I find it convenient to sift the plaster into the pot in which there is about a pint of water; when the plaster comes to the top of the water, a good mix is obtained. It is very important that all of the lumps and air-bubbles should be worked out of the mixture to avoid defects in the negative. Just before the plaster is applied, the quills should be inserted into the subject's nostrils, in order that he may breathe through the layer of plaster. The plaster is sloshed on at the top of the head, and runs down the face of the subject, who is sitting erect in a chair. The beginner may tilt his victim back at a 45° angle to facilitate the application, but the features then sag toward the back of the head and produce an unnatural appearance. Although the plaster may run off the face for the first few minutes, it adheres readily as it begins to set, and weak spots, such as the nose, chin, brow, and cheek bones, may be strengthened. The plaster sets in approximately fifteen minutes, but rather than trust simply to time, it is best to have sample lumps, or to tap the mask continuously and determine by the sound how solid it is. When the mask is set, the subject bends down with the mask between his hands, and after he indulges in a series of frowns, smiles, and other contortions of the face, the mask should come off quite readily, provided no eyebrows or eyelashes have adhered to the plaster.

We are through with the subject now, and our success depends entirely on our ability to cast the positive from the negative. Before casting, the negative should be set away to dry for a few days, because plaster retains water for a long time. Then the first step is to line the inside of the negative impression with a film of soap so that the positive won't fuse with the negative when it is cast. This is accomplished by lathering the negative with an old shaving brush, using any kind of soap. The bubbles are broken by holding the cast over a gas jet. Now that we have the negative protected we may pour the positive in safely. The positive is mixed in the same way as the negative, but more care must be taken to prevent air-bub-

bles. The positive is poured into the negative, and, just before it sets, a hairpin or a piece of wire is placed in the back for hanging. Before the negative is broken off, the cast must again dry for a few days. The negative then comes off readily, when it is vigorously persuaded with a hammer. Care must be taken to avoid smashing through while hammering.



If, after the negative is removed, the mask proper looks shabby, a good sandpapering will improve it. All bumps can be shaved off with a knife, and all air holes can be plugged with plaster. The mask will look dull in spite of all of the trimming; so it is advisable to varnish or shellac it to make the high lights stand out more. If the plain white finish is not satisfactory, it may be altered with lacquer or enamel. There are several shades of gold dust obtainable; any of them may be used in combination with a dark enamel to produce a pleasing effect. The gold dust is applied by placing a small quantity in a creased piece of paper, and blowing it on top of wet paint. Different intensities may be obtained in this way; it is pleasing to have a mask gilded on top of black enamel, which can just be seen through the coat of gold.

The pleasure derived from making a mask fully repays one for the time and money invested. The mask is permanent, and the character of the subject is preserved forever. One never tires of seeing it, and it is a constant reminder to its maker that once he created something with his own hands.

Tom L. Fenton

1. Compare this essay with the plan of it discussed on page 14.
2. Notice the contribution made to the explanation by the accompanying illustrations.



H. HOW TO HUNT SQUIRRELS⁵

Squirrel hunting is a sport long enjoyed by the American public. In the early days of our country, the squirrel was an important food commodity, but, due to the decrease in numbers, it is today only a small game animal. Some sportsmen shun this little "tree rat" because, as the saying goes, "Anybody can hit a squirrel." However, squirrel hunting is different from most sports in that the thrill is not in the shooting, but in the hunting. Although I am not an authority on the subject, I will try to present some of the aspects of a typical squirrel hunt.

The first steps taken toward any hunt are those of preparation. Because most squirrel hunting is done during the early hours of the morning, all preparation must be taken care of in the evening. A good hunter travels light, but he must have two things: a proper outfit and a good gun. These articles should be laid out during the evening so that the morning will go like clockwork.

A squirrel hunting outfit consists of four parts: the suit, the shoes, the hat, and the coat or vest. The suit should be either green or brown. A mixture of the two is even better. It is better if the colors are dull, because dull colors seem to melt into the underbrush. A fine outfit can be made from an army fatigue uniform, the older the better. The shoes should have thin rubber soles. An old pair of tennis shoes will do the trick. Many good hunters use no shoes at all, however. Wearing a hat is optional. However, if a person has very light or very dark hair, it is to his advantage to wear a hat. A coat or vest, containing a game pocket, a knife, matches, and extra shells round out the personal equipment, leaving only the gun to be selected.

The gun varies according to personal likes and dislikes. However, most successful hunters use either a 12-gauge shotgun with a heavy load, or a .22 cal. repeating rifle. The reason for this is that a squirrel, high in a tree, can absorb a large amount of shot and

⁵ From the *Green Caldron*.

still remain in the tree. The 12-gauge has enough penetration to kill the squirrel instantly if the shot is well placed. The better shots use a rifle because a ball between the eyes draws little comment from the squirrel and, at the same time, leaves the meat intact. Now that the gun and outfit have been laid out, the hunter is ready to go. He sets the alarm for 4:30 o'clock and goes to bed.

At 4:30 A.M. the hunter awakens with a start. He goes to the window and peers out. It's a perfect day! Not a breath of air is stirring. The hunter's natural impulse is to dress quickly, grab his gun, and hurry to the hunting woods. But one of the most important preparations for a hunt is a good breakfast. The hunter who skips breakfast is often annoyed by upset stomach and stomach cramps during the excitement of the hunt.

When the breakfast is finished the hunter makes a final check of equipment and then climbs into his car, unless he is fortunate enough to have a woods nearby. By the time the hunter reaches the woods it is about 5:00 o'clock. As soon as he enters the woods, he is all ears. The most common way to locate a squirrel is by the sound of the nut hulls hitting the ground while a squirrel is feeding, or, as it is commonly termed, "cutting." When a hunter hears a squirrel cutting, he must then determine what type it is. There are only two types of game squirrels, and the cuttings of the two are distinctly different. The "fox" or "red" squirrel's cuttings are rather large, and are dropped in evenly spaced intervals, while a "gray" squirrel's cuttings are pin-point small and fall with great rapidity, sounding much like the light patter of rain. It is imperative that the hunter determine the variety, because the two are hunted in entirely different ways.

After a hunter has classified a squirrel, his next step is to locate it. This is rather easily accomplished on a still morning, because a squirrel generally makes quite a commotion while feeding, and the shaking trees can be seen for some distance. However, it is at this point that the inexperienced hunter loses his squirrel. Although he marks the top of the tree well, he fails to follow it down to the trunk. When he moves off a few steps, the squirrel stops feeding, and all the tree tops look the same. It is then almost impossible to relocate the squirrel.

Now that the squirrel has been typed and located, the actual

stalking begins. If the animal is a "gray," the process is painstaking. The hunter must take his eyes off the squirrel and concentrate on making absolutely no noise at all. Should the "gray" hear an unusual sound, he will react in one of two ways, both of which are very effective. He may scamper up the tree to a large branch and "sit it out," or he may try running through the tree tops. Few indeed are the hunters who have "outsat" a "gray," and fewer still are those who have won the race to the den tree. However, if the hunter is very careful, he can get within twenty-five yards of a feeding "gray" without being seen or heard. This done, the game is over. Dealing with fox squirrels, however, is an entirely different matter.

To begin with, the fox squirrel has been named thus because of his color, not because of his brains. As a matter of fact, he seems to be somewhat dull. This trait makes him an easier animal to hunt than the gray. When a "fox" has been typed and located, he must be stalked much like a "gray" up to a certain point. Then the change is great. The hunter sneaks to within thirty-five yards of the squirrel. Then, exposing himself completely, the hunter runs the next twenty yards as fast as he can. For some reason this action seems to frustrate the "fox," and he generally freezes, thus making the shot a simple one. However, if the "fox" should decide to sit it out, it is a good idea to sit with him, because, unlike the "gray," the "fox" will show himself after about ten minutes of quietness.

Each time a shot is fired the above steps are re-enacted until the limit of five squirrels is reached. But I must add in closing that squirrels are unpredictable and often the conventional method will not work. A true understanding of squirrel hunting may not be gained by reading alone. It is not often that an inexperienced person can tack five tails to the barn door after a morning in the woods.

Dan A. Godeke

1. Point out the transitions used and explain what each does.
2. In ¶3 the author explains why the hunter's suit should be of a certain color. What other suggestions for clothing in this paragraph are not explained? Do you understand the reasons behind them?
3. Notice the emphasis, in the concluding paragraph, on the need for practice in addition to these directions.



I. HOW TO MAKE AN ICE CREAM SODA⁶

As a former Amalgamator of Aqueous Solutions of Carbonic Acid, I can state with authority that the ice cream soda is the acme of the soda-jerker's art. Sundaes, cokes, and shakes are all secondary; anyone can ladle syrup over ice cream or mix charged water and syrup to make a coke, but it takes long experience and inspired artistic endeavor to blend together the few simple ingredients of that masterpiece of the profession, the ice cream soda. As in any art, individual technique varies, but like any artist, I believe mine to be the most satisfactory.

To begin with, a glass must be chosen. The ideal glass is tall, with thick sides to prevent breakage, and with a heavy base to prevent tipping. It should be conical in shape, since a cone has only one-third the volume of a cylinder of equal height and base, while appearing almost as large.

Equipped with the proper glass, one now chooses the syrup. I personally prefer chocolate, but with any flavor the procedure is the same. The proper amount must be judged by the soda-jerker. It is generally between two and three ounces, depending upon the size of the glass and one's individual taste. A dab of stiff whipped cream is flipped upon the syrup by a dexterous tap of the spoon on the edge of the glass, and then one is ready for the most important step, adding the water.

The object is to produce a light, frothy, homogeneous mixture of charged water and syrup. To do this perfectly, the fine stream must be used. At some fountains, quality must be sacrificed to speed and the coarse stream substituted, but since we are considering the ideal soda, we may disregard this practice. One places the glass under the faucet, slowly moving the handle forward to allow the soda-water to fizz out with increasing velocity, and rotating the glass carefully to insure a complete mixture of water and syrup. When the glass is about two-thirds full, the water is shut off and the soda is ready for the addition of the ice cream.

Two small scoops are better than one large one, since a large one blocks the bottom of the glass so that all of the liquid cannot be removed with the straw. The scoops must be well rounded to prevent

⁶ From the *Green Caldron*.

their disintegration in the liquid. The ice cream is carefully slipped in, to avoid splashing; and now the soda is ready for its crowning glory, the cap.

Slowly and carefully the charged water is again added in a fine stream, the object being to produce as high a cap as possible without causing it to run over. If the stream strikes the floating ice cream, the water will splash out violently. This is particularly embarrassing if it lands on a customer sitting in front of the faucet. However, a really great soda-jerker has so coordinated his hand and eye by constant practice that he skillfully guides the stream into the glass without splashing. When the cap has reached the highest possible point, the water is turned off, the artist quickly seizes a spoon, and both soda and spoon are nonchalantly set before the customer in one graceful motion.

What a joy it is to behold! Beads of moisture form on the cool sides, and through the foamy mass one may discern the white lumps of ice cream floating like beautiful water lilies. The top, streaked with brown lines of chocolate, rises like some snow-capped mountain, inviting the epicure to partake of this nectar and ambrosia, the ice cream soda.

Charles Dippold

1. Besides the usual unity of content (gained by sticking to the subject), this student-written selection has a second unity—that of a conspicuous and persistently maintained attitude toward the material (the pseudo-serious treatment of soda-making as an “art” and of the soda-maker as an “artist”). What does it add to the essay that a strictly informative listing of steps does not provide?

2. Does this addition distract the writer from his primary purpose of giving usable directions? Given the necessary equipment and materials, could you make a good soda with nothing but his directions as a guide?

3. How many paragraphs are devoted to actual direction-giving? What do the others accomplish? Are they worth while?

4. How many paragraphs begin with a transitional device? How many end with a sentence which prepares us for the next paragraph?

5. At what points does the author give reasons for doing as he directs? At what points does he warn of what will happen otherwise?



1. Look through the nine selections above for examples of the four ways in which directions may be presented: the first-person "I do this," the second-person "Do that," the indefinite third-person "One should do thus and so," and the impersonal passive "Such and such should be done." Compare the effects produced. Will your choice of method be governed by your material? Your attitude toward it? Your reader?

2. Of these nine selections, only one has anything but a strictly informative title. Try supplying more interesting titles for the last five.

ASSIGNMENT

For this assignment, do not choose an involved subject like how to maintain peace or a complicated procedure like how to play bridge, but rather some simple process for which you can give directions that will actually direct. You need not limit yourself, however, to a procedure which can be done perfectly on the first attempt; you may assume the necessity for repeated practice, as in how to perform the crawl stroke.

Suitable subjects include how to perform a card trick, use a jig saw, prepare a favorite dish, cast for trout, treat a snakebite, learn to ride a bicycle, write a theme, paddle a canoe, sail a boat, go water skiing or skin diving, repair a leaky faucet or an electrical connection, shoot free throws, make an archer's bow, build a model airplane, caddy, run a trap line, develop films, operate an automobile, administer artificial respiration, conduct a business meeting. These topics, however, like those in other units, are meant merely as suggestions, to be used if you wish, but preferably to remind you of other suitable ones on which you may be even better equipped to write. When you have chosen a subject,

1. Present it as a list of numbered steps (p. 106).
2. Make a rough outline in which you arrange these steps logically into larger related units (pp. 106-107).
3. Working from this outline, write out the procedure as briefly as possible, limiting yourself to a simple straightforward account of how to do it.
4. Write a second essay in which you add as much reader interest as you can. This will involve decisions as to the purpose of your paper, the kind of reader to whom it is addressed, and the attitude you wish to assume toward it.

◆ Process: How It Is Done

Not all accounts of processes are by any means intended to give the reader directions by which he may himself retrace the steps of the writer. We are interested in a vast number of operations which we never expect to perform or even to witness. From *Robinson Crusoe* to the feature article in the modern magazine, literature has been filled with accounts of doing and making things which far transcend in difficulty and importance the level of direction-giving, and readers have flocked to them, not to get directions, but to satisfy their curiosity and add to their general knowledge.

For every process (welding, dissecting, making chemical compounds) which you will actually be trained to do by directions and practice in a college laboratory, there will be a dozen (the working of the party system, the operation of the law of supply and demand, legislative procedures) of which you will merely be told, by lecture or textbook. In conversation, in examination and report writing, and in various other circumstances demanding explanation-giving, you will find a need for explaining "how it is done."

The demands that writing an account of how something is done make upon you differ in some details from those of the preceding assignment.

- 1. Your subject need not be something that you yourself have done.** In fact, it will likely be something which no one individual can do. But it should still be something with which you are thoroughly familiar. If you have lived in a mining district, you probably need not have been a miner in order to give a reader an accurate account of how the mining process is carried

on. A mere trip through a steel mill, if you were provided with some previous knowledge and accompanied by a good guide and a lively interest, might conceivably supply you with enough material from which to write an interesting, though general, account of how steel is made.

2. **You may choose a much longer and more involved process.** Compare the subject of "how to make a casting" with "how steel is made." Since your reader does not expect to be able to repeat the procedure himself, he will be content with main outlines, and you need go into far less detail than in the direction-giving essay of Unit 4.
3. **The organization of your "how it is done" paper will also be chronological.** Before you start writing, work out a chronological sequence with the main divisions of the process clearly distinguished from the many minor steps of which they are composed.
4. **You will be under greater pressure, however, to make your paper interesting.** While the man who wants to know how to do something may be entirely satisfied with the briefest directions so long as they are adequate and clear, the one who is reading merely for general information may turn away from an account which he does not find interesting as well as intelligible. Here is your chance to utilize to the fullest the arts of descriptive and narrative writing as aids to exposition proper. Let your account of how steel is made be enlivened by vivid descriptions of the furnaces and memorable accounts of what goes on in them, with sketches of the men who operate them, or with your own personal reactions to the scene, so that the reader feels that he himself is momentarily there, sharing the experience with you. Use analogies to clarify the difficult or the unfamiliar. Give special thought to the attention-getting qualities of your beginning and the memorability of your close.

EXAMPLES

A. MAKING BROOMS

The procedure of broom making is not very complicated. First a bale of broomcorn is broken open, the stems are cut off, and the

straws are sorted by machine according to size. Then the straws are dyed that lovely fresh green color which you may have thought to be natural. When thoroughly dry they are fastened by tacks and wire to the broom handle. Since the straws extend in all directions, they are held in a clamp while a machine sews the straws permanently together in the proper shape. Finally the brush end of the broom is trimmed, the labels are put on, and the broom is ready to sell. Some brooms are made to look better by a piece of colored velvet wired about the handle where the straws are fastened on. Some warehouse brooms have a few strips of split bamboo in the broomcorn straws to give stiffness and longer wear. Whisk brooms are made of the shorter straws.

Carl Edwin Watkins

1. No one could make a broom from the information given in this student-written paragraph. The sorting, the dyeing, the sewing—each of these processes might conceivably furnish material enough for a “how to do it” paper written for the guidance of prospective broom makers.

2. What purpose is served by an account like this, which explains a process without attempting to go into enough detail to serve as directions to the reader?



B. HOW DICTIONARIES ARE MADE¹

It is an almost universal belief that every word has a “correct meaning,” that we learn these meanings principally from teachers and grammarians (except that most of the time we don’t bother to, so that we ordinarily speak “sloppy English”), and that dictionaries and grammars are the “supreme authority” in matters of meaning and usage. Few people ask by what authority the writers of dictionaries and grammars say what they say. The docility with which most people bow down to the dictionary is amazing, and the person who says, “Well, the dictionary is wrong!” is looked upon with smiles of pity and amusement which say plainly, “Poor fellow! He’s really quite sane otherwise.”

¹ From S. I. Hayakawa, *Language in Action*. Copyright, 1941, by Harcourt, Brace and Company, Inc. By permission of the publisher.

Let us see how dictionaries are made and how the editors arrive at definitions. What follows applies, incidentally, only to those dictionary offices where first-hand, original research goes on—not those in which editors simply copy existing dictionaries. The task of writing a dictionary begins with the reading of vast amounts of the literature of the period or subject that it is intended to cover. As the editors read, they copy on cards every interesting or rare word, every unusual or peculiar occurrence of a common word, a large number of common words in their ordinary uses, and also the sentences in which each of these words appears, thus:

pail

The dairy *pails* bring home increase of milk

Keats, *Endymion*

I, 44–45

That is to say, the context of each word is collected, along with the word itself. For a really big job of dictionary writing, such as the *Oxford English Dictionary* (usually bound in about twenty-five volumes), millions of such cards are collected, and the task of editing occupies decades. As the cards are collected, they are alphabetized and sorted. When the sorting is completed, there will be for each word anywhere from two or three to several hundred illustrative quotations, each on its card.

To define a word, then, the dictionary editor places before him the stack of cards illustrating that word; each of the cards represents an actual use of the word by a writer of some literary or historical importance. He reads the cards carefully, discards some, rereads the rest, and divides up the stack according to what he thinks are the several senses of the word. Finally, he writes his definitions, following the hard-and-fast rule that each definition must be based on what the quotations in front of him reveal about the meaning of the word. The editor cannot be influenced by what he thinks a given word ought to mean. He must work according to the cards, or not at all.

The writing of a dictionary, therefore, is not a task of setting up authoritative statements about the “true meanings” of words, but a

task of recording, to the best of one's ability, what various words have meant to authors in the distant or immediate past. The writer of a dictionary is a historian, not a law-giver. If, for example, we had been writing a dictionary in 1890, or even as late as 1919, we could have said that the word "broadcast" means "to scatter," seed and so on; but we could not have decreed that from 1921 on, the commonest meaning of the word should become "to disseminate audible messages, etc., by wireless telephony." To regard the dictionary as an "authority," therefore, is to credit the dictionary writer with gifts of prophecy which neither he nor anyone else possesses. In choosing our words when we speak or write, we can be guided by the historical record afforded us by the dictionary, but we cannot be bound by it, because new situations, new experiences, new inventions, new feelings, are always compelling us to give new uses to old words. Looking under a "hood," we should ordinarily have found, five hundred years ago, a monk; today, we find a motorcar engine.

S. I. Hayakawa

1. What larger expository purpose than is indicated by the title does this selection serve? Where is it discussed? Write a sentence which expresses what you believe to be the main idea of the whole essay.

2. Which paragraphs actually tell "how dictionaries are made"? Make a numbered list of the main steps in the process.



C. MENFISH²

One morning in June, 1943, I went to the railway station at Bandol on the French Riviera and received a wooden case expressed from Paris. In it was a new and promising device, the result of years of struggle and dreams, an automatic compressed-air diving lung conceived by Émile Gagnan and myself. I rushed it to Villa Barry where my diving comrades, Philippe Tailliez and Frédéric Dumas, waited. No children ever opened a Christmas present with more excitement than ours when we unpacked the first "aqualung." If it worked, diving could be revolutionized.

² From J. Y. Cousteau, *The Silent World*. Copyright, 1953, by Harper & Brothers. By permission of the publisher.

We found an assembly of three moderate-sized cylinders of compressed air, linked to an air regulator the size of an alarm clock. From the regulator there extended two tubes, joining on a mouthpiece. With this equipment harnessed to the back, a watertight glass mask over the eyes and nose, and rubber foot fins, we intended to make unencumbered flights in the depths of the sea.

We hurried to a sheltered cove which would conceal our activity from curious bathers and Italian occupation troops. I checked the air pressure. The bottles contained air condensed to one hundred and fifty times atmospheric pressure. It was difficult to contain my excitement and discuss calmly the plan of the first dive. Dumas, the best goggle diver in France, would stay on shore keeping warm and rested, ready to dive to my aid, if necessary. My wife, Simone, would swim out on the surface with a schnorkel breathing tube and watch me through her submerged mask. If she signaled anything had gone wrong, Dumas could dive to me in seconds. "Didi," as he was known on the Riviera, could skin dive to sixty feet.

My friends harnessed the three-cylinder block on my back with the regulator riding at the nape of my neck and the hoses looped over my head. I spat on the inside of my shatterproof glass mask and rinsed it in the surf, so that mist would not form inside. I molded the soft rubber flanges of the mask tightly over forehead and cheekbones. I fitted the mouthpiece under my lips and gripped the nodules between my teeth. A vent the size of a paper clip was to pass my inhalations and exhalations beneath the sea. Staggering under the fifty-pound apparatus, I walked with a Charlie Chaplin waddle into the sea.

The diving lung was designed to be slightly buoyant. I reclined in the chilly water to estimate my compliance with Archimedes' principle that a solid body immersed in liquid is buoyed up by a force equal to the weight of the liquid displaced. Dumas justified me with Archimedes by attaching seven pounds of lead to my belt. I sank gently to the sand. I breathed sweet effortless air. There was a faint whistle when I inhaled and a light rippling sound of bubbles when I breathed out. The regulator was adjusting pressure precisely to my needs.

I looked into the sea with the same sense of trespass that I have

felt on every dive. A modest canyon opened below, full of dark green weeds, black sea urchins and small flower-like white algae. Fingerlings browsed in the scene. The sand sloped down into a clear blue infinity. The sun struck so brightly I had to squint. My arms hanging at my sides, I kicked the fins languidly and traveled down, gaining speed, watching the beach reeling past. I stopped kicking and the momentum carried me on a fabulous glide. When I stopped, I slowly emptied my lungs and held my breath. The diminished volume of my body decreased the lifting force of water, and I sank dreamily down. I inhaled a great chestful and retained it. I rose toward the surface.

My human lungs had a new role to play, that of a sensitive ballast system. I took normal breaths in a slow rhythm, bowed my head and swam smoothly down to thirty feet. I felt no increasing water pressure, which at that depth is twice that of the surface. The aqualung automatically fed me increased compressed air to meet the new pressure layer. Through the fragile human lung linings this counter-pressure was being transmitted to the blood stream and instantly spread throughout the incompressible body. My brain received no subjective news of the pressure. I was at ease, except for a pain in the middle ear and sinus cavities. I swallowed as one does in a landing airplane to open my Eustachian tubes and healed the pain. (I did not wear ear plugs, a dangerous practice when under water. Ear plugs would have trapped a pocket of air between them and the eardrums. Pressure building up in the Eustachian tubes would have forced my eardrums outward, eventually to the bursting point.)

I reached the bottom in a state of transport. A school of silvery sars (goat bream), round and flat as saucers, swam in a rocky chaos. I looked up and saw the surface shining like a defective mirror. In the center of the looking glass was the trim silhouette of Simone, reduced to a doll. I waved. The doll waved at me.

I became fascinated with my exhalations. The bubbles swelled on the way up through lighter pressure layers, but were peculiarly flattened like mushroom caps by their eager push against the medium. I conceived the importance bubbles were to have for us in the dives to come. As long as air boiled on the surface all was well

below. If the bubbles disappeared there would be anxiety, emergency measures, despair. They roared out of the regulator and kept me company. I felt less alone.

I swam across the rocks and compared myself favorably with the sars. To swim fishlike, horizontally, was the logical method in a medium eight hundred times denser than air. To halt and hang attached to nothing, no lines or air pipe to the surface, was a dream. At night I had often had visions of flying by extending my arms as wings. Now I flew without wings. (Since that first aqualung flight, I have never had a dream of flying.)

I thought of the helmet diver arriving where I was on his ponderous boots and struggling to walk a few yards, obsessed with his umbilici and his head imprisoned in copper. On skin dives I had seen him leaning dangerously forward to make a step, clamped in heavier pressure at the ankles than the head, a cripple in an alien land. From this day forward we would swim across miles of country no man had known, free and level, with our flesh feeling what the fish scales know.

I experimented with all possible maneuvers of the aqualung—loops, somersaults and barrel rolls. I stood upside down on one finger and burst out laughing, a shrill distorted laugh. Nothing I did altered the automatic rhythm of air. Delivered from gravity and buoyancy I flew around in space.

I could attain almost two knots' speed, without using my arms. I soared vertically and passed my own bubbles. I went down to sixty feet. We had been there many times without breathing aids, but we did not know what happened below that boundary. How far could we go with this strange device?

Fifteen minutes had passed since I left the little cove. The regulator lisped in a steady cadence in the ten-fathom layer and I could spend an hour there on my air supply. I determined to stay as long as I could stand the chill. Here were tantalizing crevices we had been obliged to pass fleetingly before. I swam inch-by-inch into a dark narrow tunnel, scraping my chest on the floor and ringing the air tanks on the ceiling. In such situations a man is of two minds. One urges him on toward mystery and the other reminds him that he is a creature with good sense that can keep him alive,

if he will use it. I bounced against the ceiling. I'd used one-third of my air and was getting lighter. My brain complained that this foolishness might sever my air hoses. I turned over and hung on my back. The roof of the cave was thronged with lobsters. They stood there like great flies on a ceiling. Their heads and antennae were pointed toward the cave entrance. I breathed lesser lungfuls to keep my chest from touching them. Above water was occupied, ill-fed France. I thought of the hundreds of calories a diver loses in cold water. I selected a pair of one-pound lobsters and carefully plucked them from the roof, without touching their stinging spines. I carried them toward the surface.

Simone had been floating, watching my bubbles wherever I went. She swam down toward me. I handed her the lobsters and went down again as she surfaced. She came up under a rock which bore a torpid Provençal citizen with a fishing pole. He saw a blonde girl emerge from the combers with lobsters wriggling in her hands. She said, "Could you please watch these for me?" and put them on the rock. The fisherman dropped his pole.

Simone made five more surface dives to take lobsters from me and carry them to the rock. I surfaced in the cove, out of the fisherman's sight. Simone claimed her lobster swarm. She said, "Keep one for yourself, *monsieur*. They are very easy to catch if you do as I did."

Lunching on the treasures of the dive, Tailliez and Dumas questioned me on every detail. We reveled in plans for the aqualung. Tailliez pencilled the tablecloth and announced that each yard of depth we claimed in the sea would open to mankind three hundred thousand cubic kilometers of living space. Tailliez, Dumas and I had come a long way together. We had been eight years in the sea as goggle divers. Our new key to the hidden world promised wonders.

J. Y. Cousteau

1. To what extent could this personal-experience account of the first use of the aqualung serve as directions for diving?
2. What kinds of material does it include that would not be required in a "how to do it" essay? What purposes do they serve?



D. EVOLUTION OF A UNIVERSE³

Looking back through the long past we picture the beginning of the world—a primeval chaos which time has fashioned into the universe that we know. Its vastness appals the mind: space boundless though not infinite, according to the strange doctrine of science. The world was without form and almost void. But at the earliest stage we can contemplate the void is sparsely broken by tiny electric particles, the germs of the things that are to be; positive and negative they wander aimlessly in solitude, rarely coming near enough to seek or shun one another. They range everywhere so that all space is filled, and yet so empty that in comparison the most highly exhausted vacuum on earth is a jostling throng. In the beginning was vastness, solitude, and the deepest night. Darkness was upon the face of the deep, for as yet there was no light.

The years rolled by, million after million. Slight aggregations occurring casually in one place and another drew to themselves more and more particles. They warred for sovereignty, won and lost their spoil, until the matter was collected round centres of condensation leaving vast empty spaces from which it had ebbed away. Thus gravitation slowly parted the primeval chaos. These first divisions were not the stars but what we should call "island universes," each ultimately to be a system of some thousands of millions of stars. From our own island universe we can discern the other islands as spiral nebulae lying beyond another as far as the telescope can fathom. The nearest of them is such that light takes 900,000 years to cross the gulf between us. They acquired rotation (we do not yet understand how) which bulged them into flattened form and made them wreath themselves in spirals. Their forms, diverse yet with underlying regularity, make a fascinating spectacle for telescopic study.

As it had divided the original chaos, so gravitation subdivided the island universes. First the star clusters, then the stars themselves were separated. And with the stars came light, born of the

³ From A. S. Eddington, "Evolution of a Universe," *Science and the Unseen World*. Copyright, 1929, by The Macmillan Company and used with their permission.

fiercer turmoil which ensued when the electrical particles were drawn from their solitude into dense throngs. A star is not just a lump of matter casually thrown together in the general confusion; it is of nicely graded size. There is relatively not much more diversity in the masses of new-born stars than in the masses of new-born babies. Aggregations rather greater than our Sun have a strong tendency to subdivide, but when the mass is reduced a little the danger quickly passes and the impulse to subdivision is satisfied. Here it would seem the work of creation might cease. Having carved chaos into stars, the first evolutionary impulse has reached its goal. For many billions of years the stars may continue to shed their light and heat through the world, feeding on their own matter which disappears bit by bit into aethereal waves.

Not infrequently a star, spinning too fast or strained by the radiant heat imprisoned within it, may divide into two nearly equal stars, which remain yoked together as a double star; apart from this no regular plan of further development is known. For what might be called the second day of creation we turn from the general rule to the exceptions. Amid so many myriads there will be a few which by some rare accident have a fate unlike the rest. In the vast expanse of the heavens the traffic is so thin that a star may reasonably count on travelling for the whole of its long life without serious risk of collision. The risk is negligible for any individual star; but ten thousand million stars in our own system and more in the systems beyond afford a wide playground for chance. If the risk is one in a hundred millions some unlucky victims are doomed to play the role of "one." This rare accident must have happened to our Sun—an accident to the Sun, but to us the cause of our being here. A star journeying through space casually overtook the Sun, not indeed colliding with it, but approaching so close as to raise a great tidal wave. By this disturbance jets of matter spurted out of the Sun; being carried round by their angular momentum they did not fall back again but condensed into small globes—the planets.

By this and similar events there appeared here and there in the universe something outside Nature's regular plan, namely a lump of matter small enough and dense enough to be cool. A temperature of ten million degrees or more prevails through the greater part of

the interior of a star; it cannot be otherwise so long as matter remains heaped in immense masses. Thus the design of the first stage of evolution seems to have been that matter should ordinarily be endowed with intense heat. Cool matter appears as an afterthought. It is unlikely that the Sun is the only one of the starry host to possess a system of planets, but it is believed that such development is very rare. In these exceptional formations Nature has tried the experiment of finding what strange effects may ensue if matter is released from its usual temperature of millions of degrees and permitted to be cool.

Out of the electric charges dispersed in the primitive chaos ninety-two different kinds of matter—ninety-two chemical elements—have been built. This building is also a work of evolution, but little or nothing is known as to its history. In the matter which we handle daily we find the original bricks fitted together and cannot but infer that somewhere and sometime a process of matter-building has occurred. At high temperature this diversity of matter remains as it were latent; little of consequence results from it. But in the cool experimental stations of the universe the differences assert themselves. At root the diversity of the ninety-two elements reflects the diversity of the integers from one to ninety-two; because the chemical characteristics of element No. 11 (sodium) arise from the fact that it has the power at low temperatures of gathering round it eleven negative electric particles; those of No. 12 (magnesium) from its power of gathering twelve particles; and so on.

It is tempting to linger over the development out of this fundamental beginning of the wonders studied in chemistry and physics, but we must hurry on. The provision of certain cool planetary globes was the second impulse of evolution, and it has exhausted itself in the formation of inorganic rocks and ores and other materials. We must look to a new exception or abnormality if anything further is to be achieved. We can scarcely call it an accident that among the integers there should happen to be the number 6; but I do not know how otherwise to express the fact that organic life would not have begun if Nature's arithmetic had overlooked the number 6. The general plan of ninety-two elements, each em-

bodying in its structural pattern one of the first ninety-two numbers, contemplates a material world of considerable but limited diversity; but the element carbon, embodying the number 6, and because of the peculiarity of the number 6, rebels against limits. The carbon atoms love to string themselves in long chains such as those which give toughness to a soap-film. Whilst other atoms organise themselves in twos and threes or it may be in tens, carbon atoms organise themselves in hundreds and thousands. From this potentiality of carbon to form more and more elaborate structures a third impulse of evolution arises.

I cannot profess to say whether anything more than this prolific structure-building power of carbon is involved in the beginning of life. The story of evolution here passes into the domain of the biological sciences for which I cannot speak, and I am not ready to take sides in the controversy between the Mechanists and the Vitalists. So far as the earth is concerned, the history of development of living forms extending over nearly a thousand million years is recorded (though with many breaks) in fossil remains. Looking back over the geological record it would seem that Nature made nearly every possible mistake before she reached her greatest achievement Man—or perhaps some would say her worst mistake of all. At one time she put her trust in armaments and gigantic size. Frozen in the rock is the evidence of her failures to provide a form fitted to endure and dominate—failures which we are only too ready to imitate. At last she tried a being of no great size, almost defenceless, defective in at least one of the more important sense-organs; one gift she bestowed to save him from threatened extinction—a certain stirring, a restlessness, in the organ called the brain.

And so we come to Man.

A. S. Eddington

1. Here the problems of “how it was done” writing are illustrated in a famous astronomer’s account of how the universe evolved from the original chaos to the appearance of man. List the major steps that Eddington sees as having been involved in that process.

2. How does the author manage to cover so much difficult territory in so short a space?



The three accounts of processes which follow are all written by students out of personal experience with the procedures involved. Note how the effort to add interest to process increases in the order in which they appear here.

E. POTATO TO POTATO CHIP¹

Practically everyone has eaten potato chips at one time or another, but few people actually know how they are made.

Although a few small companies still make potato chips by hand, the most successful way of making them is by machine. The best machines are made by the J. D. Ferry Company of Philadelphia and are commonly referred to as "Ferrying Machines."

Potatoes of any size or shape are dumped into the peeling section of the machine, and the process of making potato chips is begun. The peeler will peel a one-hundred-pound bag of potatoes in three and one-half minutes. Only seventy-five per cent of the skin is removed, as much of the food value of a potato is in the skin.

The potatoes pass from the peeler and are thoroughly washed by a continuous stream of water before passing into the slicer, which slices a bag of potatoes in about four minutes. The slices are approximately one thirty-second of an inch thick, and are given a vigorous washing to remove fifty per cent of the unneeded starch content.

From the slicer, the slices move along an uphill conveyor belt where they are given further washings, and where bad or faulty slices are removed by hand. When the slices reach the crest of the conveyor belt, they are allowed to pause for about two minutes, so that excess water can be drained off.

After the slices have drained, they are automatically dumped, in lots of about fifteen pounds, into a two-hundred-fifty-gallon vat of boiling vegetable oil. This one hundred per cent pure vegetable oil is heated to three hundred fifty degrees Fahrenheit by a blow torch affair which burns fuel oil. The cooking vat is twelve feet long, and the slices are forced along by three giant metal arms, which move in a circular motion and keep the slices immersed in the boiling vegetable oil.

¹ From the *Green Caldron*.

bodying in its structural pattern one of the first ninety-two numbers, contemplates a material world of considerable but limited diversity; but the element carbon, embodying the number 6, and because of the peculiarity of the number 6, rebels against limits. The carbon atoms love to string themselves in long chains such as those which give toughness to a soap-film. Whilst other atoms organise themselves in twos and threes or it may be in tens, carbon atoms organise themselves in hundreds and thousands. From this potentiality of carbon to form more and more elaborate structures a third impulse of evolution arises.

I cannot profess to say whether anything more than this prolific structure-building power of carbon is involved in the beginning of life. The story of evolution here passes into the domain of the biological sciences for which I cannot speak, and I am not ready to take sides in the controversy between the Mechanists and the Vitalists. So far as the earth is concerned, the history of development of living forms extending over nearly a thousand million years is recorded (though with many breaks) in fossil remains. Looking back over the geological record it would seem that Nature made nearly every possible mistake before she reached her greatest achievement Man—or perhaps some would say her worst mistake of all. At one time she put her trust in armaments and gigantic size. Frozen in the rock is the evidence of her failures to provide a form fitted to endure and dominate—failures which we are only too ready to imitate. At last she tried a being of no great size, almost defenceless, defective in at least one of the more important sense-organs; one gift she bestowed to save him from threatened extinction—a certain stirring, a restlessness, in the organ called the brain.

And so we come to Man.

A. S. Eddington

1. Here the problems of “how it was done” writing are illustrated in a famous astronomer’s account of how the universe evolved from the original chaos to the appearance of man. List the major steps that Eddington sees as having been involved in that process.

2. How does the author manage to cover so much difficult territory in so short a space?



The three accounts of processes which follow are all written by students out of personal experience with the procedures involved. Note how the effort to add interest to process increases in the order in which they appear here.

E. POTATO TO POTATO CHIP¹

Practically everyone has eaten potato chips at one time or another, but few people actually know how they are made.

Although a few small companies still make potato chips by hand, the most successful way of making them is by machine. The best machines are made by the J. D. Ferry Company of Philadelphia and are commonly referred to as "Ferrying Machines."

Potatoes of any size or shape are dumped into the peeling section of the machine, and the process of making potato chips is begun. The peeler will peel a one-hundred-pound bag of potatoes in three and one-half minutes. Only seventy-five per cent of the skin is removed, as much of the food value of a potato is in the skin.

The potatoes pass from the peeler and are thoroughly washed by a continuous stream of water before passing into the slicer, which slices a bag of potatoes in about four minutes. The slices are approximately one thirty-second of an inch thick, and are given a vigorous washing to remove fifty per cent of the unneeded starch content.

From the slicer, the slices move along an uphill conveyor belt where they are given further washings, and where bad or faulty slices are removed by hand. When the slices reach the crest of the conveyor belt, they are allowed to pause for about two minutes, so that excess water can be drained off.

After the slices have drained, they are automatically dumped, in lots of about fifteen pounds, into a two-hundred-fifty-gallon vat of boiling vegetable oil. This one hundred per cent pure vegetable oil is heated to three hundred fifty degrees Fahrenheit by a blow torch affair which burns fuel oil. The cooking vat is twelve feet long, and the slices are forced along by three giant metal arms, which move in a circular motion and keep the slices immersed in the boiling vegetable oil.

¹ From the *Green Caldron*.

When the slices reach the end of the cooking vat, they are forced onto another uphill conveyor which is approximately four feet long. As they move up this conveyor, all excess vegetable oil drains from them; and as they dry, the slices become crisp, hot potato chips. As the chips reach the crest of the conveyor belt, they are automatically salted before being dumped into metal cans for cooling.

The chips are allowed to cool for forty-five minutes before being weighed and placed, by hand, in waxed cellophane bags. The bags are then boxed and made ready for shipment.

The whole process, from potato to potato chip, takes approximately nine minutes, and often potatoes which were in the ground at four A.M. are put on the market as potato chips at four P.M. of the same day.

Gene Reiley

1. This selection involves complex machinery which rules it out as direction-giving. What is the purpose of the author?
2. Has he made any effort to add interest to information?
3. What is the chief impression of the process that he wishes to leave with us?



F. BLACK WELCOME MAT⁵

It was a beautiful house, well built and situated in a lovely suburban community. The real estate broker didn't see how he could miss on a quick sale. But prospect after prospect had the same comment: "It's a wonderful house, but it just doesn't seem like a home."

Brokers all over the country are having the same problem. But many have found the solution: a blacktop driveway. For those of you who don't know, blacktop is a mixture of tar, sand, and gravel. A blacktop drive does something for a house which no other type of paving can do. It lends a "homey" feeling to the house. Its soft blackness seems to reach out and give the passer-by an invitation to come in and visit. Other paving substances which are hard and glaring are little more than a continuation of the street in front of the house. Blacktop is a sort of "black welcome mat" into the home.

⁵ From the *Green Caldron*.

The making of a blacktop driveway has been one of the most satisfying experiences I have had. When our crew comes up to the house, we see it just as the broker's prospects saw it, but we visualize the roadway which will enhance the charm of the house, the blacktop drive which we are about to build.

Then we start to work. Into the stubborn earth we put the stubborn energy of our backs. Digging out a rock here, filling in a hole there, we form the pathway of the drive. Sometimes it seems monotonous, even useless, but we know that if the drive is to be free of ugly and annoying pot-holes during its years of service it must be level from the start, even to the bare earth.

When the pathway has been leveled, we straighten our aching backs and "look her over." But there is more shovel work ahead. A ten-ton dump truck pulls up with a full load of number four stone. These are large stones which will provide a good solid base for our drive. But they are extremely difficult to spread and they, too, must be level. After there is a layer of about seven inches of this stone, we roll it down. Rolling packs the stone and makes it more solid. It also gives us a chance to fill in any "low spots" which might have been overlooked.

By this time, more trucks have pulled up carrying number fourteen stone, which is a mixture of very small screenings and quarter-inch limestone chips. This stone is spread by the trucks, but it must be raked out and leveled by hand. Then the roller comes onto the rapidly materializing driveway again. Its purpose this time is to push the "fourteens" down into the spaces between the big stones to serve as a sort of bond and to make the base or foundation of the drive even more solid.

Then we all sit back and relax because the "gravy job" is coming. A truck pulls up towing a smoking-hot tar kettle of MCO, which is a light tar. One man stands at the pump while another sprays the black MCO lightly over our nice, white stone base. The MCO serves a dual purpose: it holds together any loose screenings on the top of the drive, and it also serves as a bond between the base and the blacktop so that the blacktop will not "shift" once it is put down.

All at once the gravy job is over. The blacktop is here. Putting

blacktop down is hard, fast, and hot work because it comes to us at a temperature of about three hundred and fifty degrees and it must be put down before it cools or it will be too hard to work and the finished drive will be coarse and lumpy. Three men again put their backs to the shovels, facing the searing heat of the truckload of blacktop. They put the load, shovelful by shovelful, into neat piles so that two other men armed with wide blades can rake it out until it is two inches deep and as level as they can possibly make it. This raking, or "luting" as it is sometimes called, is what "makes" the appearance of the finished drive. The roller follows the rakers as closely as possible so that the blacktop will be packed while it is still hot. This insures the solid packing which gives the smooth, glossy surface characteristic of good blacktop drives.

When the blacktop is all down we relax, a little worn after the furious pace we have been keeping. But we watch diligently as the roller finishes packing down "our baby." The least little mar on our drive would be like running that four-ton roller over a right arm. The driveway is a part of us; it is something which we have made, something of which we are proud. We finish the rolling, give our drive its final once-over inspection, throw the equipment on the trucks and head for the yard. As we drive away, we momentarily glance back at the newly transformed "home." Our work is done and the broker will soon find a new owner for the house and its "black welcome mat."

Roger Sheahen

1. Notice the effort to add significance to this process: in the title, in the three opening paragraphs, and in the concluding one. Do you feel that it is overdone?

2. What relationship exists here between the paragraphs in the body of the paper and the steps in the process?

3. Point out the chief transitional words and phrases used between paragraphs.



G. HAYING⁶

"Haying" has a host of different meanings to different people. To the poet it means sweet green hay, straining horses, racks loaded

⁶ From the *Green Caldron*.

high above their ladders, sweating men, and the hot, dim mow, whose enormous maw seems never to be satisfied. To the children of the neighborhood it means a day of hitching rides to and from the field, of romping in the mow, and of carrying cold lemonade and thick sandwiches to the field in mid-afternoon. To my mother it means breakfast a little earlier, a ten o'clock lunch for Dad, and an early dinner for me. It also means keeping cracked ice ready for the water jug and making lemonade and bologna sandwiches for the afternoon lunch. To my dad it means getting up a little earlier to get the hay cut, raked, and in the barn before it is spoiled by rain or before other work rushes him. It also means feed for next winter when our stock cannot glean their living from the meadow itself, but must be penned in the barn, away from cold and snow. To me haying means hard work and lots of it.

I must rise early, feed and harness the horses, eat breakfast, and start toward the field before the sun is well up. My father will do the milking this morning because I must get an early start at the hay. The morning is cool, and the denim jacket feels good on my back. A heavy dew is on the hay as I enter the field, and the soft thud of each planted hoof brings a tiny glisten-shower. As I oil the mower, I hear the staccato explosions and then the steady pop-pop of a John Deere down to the southwest. Dave Zimmerman must want to finish that last piece of corn plowing before he helps us this afternoon. The last oil-hole is filled, the mower is in gear, and I am off around the field, the clatter of the old mower drowning out every other sound.

As the swaths increase and the cut strip widens, I stop occasionally to re-oil the mower and let the horses blow. The dew is about gone, and the heat of the morning begins to wave the brown stubble in the field across the fence. The horses are beginning to sweat, and their glistening sides are busy shivering off the flies. About two more hours and we shall have this field pretty well finished. Around the field we go, each round making the ring of cut hay wider and the strip of standing hay narrower. As the ten-twenty train whistles for Miller's crossing, I have only a few more rounds and already see Dad coming up the road with the side-delivery to start raking. As he enters the field, I see him stop and sweep up a bunch in his hand, testing it for dryness. Yes, it is just right. It feels dry to the hand,

but there is just enough moisture in it to give it a slight toughness and keep the leaves from breaking off. The hay will finish its curing in the windrow and will be ready for the mow by one o'clock. Dad starts raking in the same place where I started mowing, raking first the hay which is driest. The rake is a queer contraption pulled obliquely around the field, wire fingers on a revolving drum gathering an eight-foot swath of hay and rolling it out to the side in an even, round windrow.

At eleven-fifteen I have finished mowing and raise the cutter bar for the trip home. The horses have done their morning's work well and deserve an extra half-hour rest period. After seeing that they are well watered and fed, I open the big hay door in the north end of the barn, uncoil the Manila rope, and rig it through the pulleys in preparation for the afternoon work. Since Dad called up the haying crew last night, they should be ready to start pretty soon. After a hasty dinner, I hitch the refreshed team to the rack, and again head for the field. I see Ed Steffen is there ready to load and Don Hack is coming down the road. Those fellows are always the first ones on the job. As I must be at the barn when the first load is mowed, I shall be the first to load. The other two men tie their teams to the fence and start pitching to me.

Pitching hay goes well if the pitchers know what they are about and work together. Don and Ed have been working at it for a long time and get along very well. Don slips his fork under the end of the windrow and, lifting gently, folds the end over, making a double roll of hay. Then, in like manner, he folds the double portion over and he has a good-sized forkful. Meanwhile, Ed has separated the windrow about ten feet from the end and is folding his end back in the same way. They meet in the middle with a giant forkful, place themselves between the bunch and the rack and, sticking their forks firmly in the edges of the bunch, they heave it upward and backward over their heads onto the rack. If one of them is slow and awkward, the other must wait for him, for if they do not heave at exactly the same time, the bunch will become separated and half of it will come tumbling back on them, down their sleeves, in their eyes, and down their backs. Ed and Don are old hands at it, however, and the rack is rapidly filling up. I stay on the load, keeping

the top level and keeping the hay well packed. The object in loading hay is to put as much as possible on and keep it there until you reach the barn. To do this the sides must be built up straight and the corners packed in firmly. This makes a square, high load which will ride over moderately level ground and only sway gently back and forth. When hay is piled well above the ladders on my rack, I gather up my lines, and, leaning on my fork for balance, start barnward. Dave and Uncle Sam are here now, and can start to pitch for the other two racks. My older brother and another uncle will work in the mow at home, and Bill, my younger brother, will drive the team on the rope. As I cross the road from the field, ducking to escape the sagging telephone wire, I see that Bill has his team in place; so I need only drive up close to the end of the barn under the big door and pull out the clawlike grapple fork.

The rope and pulley system in a barn is simple, yet quite effective. A stationary steel track is built in the ridge of the barn, extending out over the load of hay. On the end of the track is a trip-catch which stops and locks a small four-wheeled carrier. From the carrier is suspended the large fork, rigged so that when it is pulled to the end of the track, the carrier locks in place and the fork drops to the load, pulling with it the double strand of inch hemp rope to which it is attached. When the load is raised, by a team of horses pulling on the large rope at the other end of the barn, the carrier is released, and glides along the track to any point in the barn.

I am very careful as I pull the big grapple fork from the barn. It is fastened to the pulley which locks in the carrier, and as I pull it toward the open door with the three-eighths-inch trip rope, I move to the front of the load so that, when the carrier hits the trip-catch, releasing the fork and locking the carrier, I will not be beneath it. The fork is quite heavy and comes down with its jaws wide apart, menacing the life of anyone caught under it. It is made in two parts, hinged in the middle with three fingers or tines in each half. It is constructed so that when its fingers are pushed into the hay and the rope pulls on the middle joint, the halves squeeze together, sometimes taking as much as one-fourth of a load at a grab. I set the fork in the back half of the load, jumping on it to set the tines firmly and deeply, and, after seeing that the trip rope is

clear, crawl to the front of the rack to keep from being swept off as the load goes up. With everything in readiness I yell "All-l-right!" There is a moment's pause while Bill starts the horses, then a tightening and straining of the rope, and the whole back quarter of my load moves slowly toward the top of the barn. Up, up, it goes until, with a moment's hesitation, the pulley clicks into the carrier, and the whole mass swings quickly into the barn. By this time I have retrieved the trip rope, and when the hay is above the spot where it is to be dropped, the men inside yell "Whoa!" I give a quick jerk on the trip rope, and the hay drops with a thump and swish to the mow floor, where it is attacked and scattered from wall to wall. The youngsters now do their part by tramping the hay and packing it well against the wall while I pull the fork back out and repeat the operation. Once in a while four forkfuls will empty a rack, but ordinarily five or six are necessary. Since I am lucky enough to get unloaded in five, I am ready to move on as Ed pulls into the yard, his horses blowing and the steel wheels of his rack noisily crunching on the gravel.

By four o'clock we have eight loads in the barn, and word comes from the house that lunch is ready. The cool basement certainly feels good, and the sandwiches and sour lemonade, together with the fifteen-minute rest, refresh us as nothing else could. A basket with some extra sandwiches and drink was sent to the field with the last empty rack; the pitchers will not have to come to the house for their lunch.

At six o'clock, as the sun hangs heavily above the trees in the west, my last load is on the way to the barn. The pitchers have started homeward, and the stillness of the evening makes the more loud my "All right!" and the answering "Whoa!" from within the barn. As the last forkful disappears into the mow, it is with a weary sigh that I drop to the ground and start to undo the tugs. It has been a long day and I have worked hard, but as I tie up the last line and turn the team to the water tank, I feel that I have accomplished something. This day has not been in vain. I am at peace with the world.

R. G. Romberger

1. This student-written selection, like Cousteau's "Menfish," lacks the suspense and climax necessary to pure narrative (see Unit 2) but contains considerable personal interest which pure exposition would lack.

2. What is the effect of the use of the present tense throughout? Of naming the helpers? Of packing into a single day an activity that probably actually occupied several?

3. Do you consider the purpose here to be an account of "how to make hay" or "how hay is made"? Compare it with the purpose of "Growing Tobacco Plants" in the preceding unit (p. 113).

4. This example records a process which is rapidly changing under the impact of mechanized agriculture. Compare it with the already mechanized process explained in "Potato to Potato Chip" in purpose, interest, and mood.

5. Compare the two essays also in the use of descriptive details. Point out any that you feel to be particularly effective here.

6. Make a brief outline of the main steps involved here, noting how much more fully each one is developed, in this relatively long paper.

ASSIGNMENT

1. For your "how it is done" paper, choose a subject which is familiar enough to you so that you can explain it accurately and interestingly to those less well informed. Remember that you can choose a larger field than for Unit 4, since you will not need to go into the exacting details necessary to direction-giving. Suggested topics: how a soda fountain is run (compare "How to Make an Ice Cream Soda" in scope), how a fish (bird, insect, animal) lives, how an election is conducted, how calves (chickens, pigs) are raised, how something is mined or grown or harvested, how some business is run, how an airplane operates, how a ball team is managed, how a factory process (such as the manufacture of lead pencils) is carried on, how a newspaper is published, how a paper route is managed, how an amateur play is produced, how puppets are handled.

2. When you have chosen your subject, proceed as in Unit 4: Think through your material and jot down the important phases of the procedure in their proper sequence; determine the larger units into which they fall and make a rough outline; decide on your attitude toward your material—your purpose in presenting it. As an account of something with which you have had some experience, your paper

will very likely be cast into the form of a first-person narrative, like "Haying" in this unit. But do not be distracted into writing pure narration; an account of how a summer camp is run shouldn't be side-tracked, for example, into the more exciting story of a near-drowning that once occurred there.

3. Examine the use of the "how it is done" approach to material in the following examples in other units: The Preliminaries—"With Schweitzer in Lambarene" (p. 19), "The Routine of a Paris 'Plongeur'" (p. 24), "A Day in the Life of a Pledge" (p. 28); Unit 10—"The Method of Scientific Investigation" (p. 286); Unit 12—"Education by Books" (p. 343); and to a lesser extent, in Unit 7—"Mines" (p. 192); and in Unit 9—"The Functions of a Community College" (p. 233) and "Our Changing Language" (p. 235).

◆ Comparison and Contrast

In earlier units you have already discovered the value of certain kinds of comparison—the figure of speech and the analogy. But these are only rhetorical devices for adding vividness or clarity; the function of the comparative process is by no means limited to them. As patterns of thought, comparison and contrast involve holding up two actually similar, but not identical, objects or situations for the sake of discovering their similarities and their differences. Such is the procedure in judging stock, in testing branded goods, in determining contest winners—in any situation which involves weighing and choosing.

Whenever you are faced with a choice to make, you carefully view the various possibilities, noting their likenesses and, with even greater interest, their points of variance, since it is through the latter that you will ultimately reach a decision. Which toothpaste to buy? Which movie to go to? Which college to attend? Even which man—or girl—to marry? Recognizing the basic similarities, you search for the determining differences. Toothpaste or toothpowder? Go to the movies or stay at home? Attend college or go to work? Marry or remain single? Such alternatives are even more difficult of resolution. Yet so long as man has the freedom of making his own decisions, he will be forced to arrive at dozens—small and large—in a single day; flipping a coin is a mere evasion of the intellectual process which will bring him to a reasoned answer.

You yourself are constantly weighing such issues in order to arrive at a proper course of action; the salesman or politician weighs

them before you in order to prove his product or platform superior to others. You will frequently be asked, on examinations, to compare and contrast certain issues in order to ascertain whether or not you have grasped the salient points. Your purpose in writing the essay of comparison and contrast may be merely to discover and explain the likenesses and differences involved; it may be to convince your reader of the superiority of one or the other of the objects or situations you present. Whatever it is, the general mental process is the same.

Content

1. **Choose two things, rather than one or several, as your subject for a theme of this type.** More than two may be involved in your original view, but since you usually eliminate them by holding them up in successive pairs, your subject remains essentially a matter of alternatives at any one point. In reaching a decision as to which of several automobiles to buy, for example, you will probably narrow your choice down by weighing pairs until you arrive at the two likeliest, which you will then compare exhaustively with each other.
2. **Choose two things alike but different.** They must be enough alike to be actually comparable, enough different to make the comparison fruitful through contrast. Two cars of the same make and year and model may have certain differences, despite the stamp of standardized production; but such differences are usually infinitesimal. On the other hand, although an automobile and a tricycle are both vehicles, they are too dissimilar to make any attempt at comparison worth while.
3. **Since you are handling two comparable subjects, make your treatment of them similar.** If you mention a certain type of detail about one, do not neglect to include it in your discussion of the other; if cost is an issue in your choice of cars, for example, include it in both sides of your comparison.

Organization

The only possible order for material in the process theme, as you discovered in the two preceding units, is a chronological arrange-

ment of the steps involved. In the essay of comparison and contrast, however, there are two possible plans for organization, your choice being determined by the emphasis you wish to gain. For convenience we shall call the first the **opposing**, the second the **alternating** pattern.

1. Opposing pattern. Suppose you have lived on a farm before coming to college and wish to write of rural versus urban life. Probably you will be primarily concerned with painting a vivid picture of life in each area, in which case your paper will consist of two main divisions: life in the country and life in the town. Which you place first will depend on which you wish to stress, emphasis requiring, of course, that the one you wish to make the more important be treated last.

Since your interest lies in comparing the two, you must, in developing them, treat of essentially the same phases of existence in each. Your subpoints under each main division, then, will be similar—for example, food, work, recreation. The order of subpoints, further, should be logically determined and, once decided upon, should be maintained under each heading. Your skeleton outline might look like this:

- I. Life in the country
 - A. Food
 - B. Work
 - C. Recreation
- II. Life in town
 - A. Food
 - B. Work
 - C. Recreation

As you write, you may merely paint two pictures, leaving your reader to draw his own conclusions; or you may frequently refer, in your second, to the points of contrast appearing between the two; or you may write a conclusion that will tie them together and make clear your purpose in treating both in the same paper.

2. Alternating pattern. If, however, you wish to emphasize the details of the comparison instead of the larger differences, you

will find more useful an arrangement in which the outline above is reversed, the aspects of each way of life being stressed and the location subordinated. Your previous three subpoints will then become main divisions; your two main divisions, subpoints under each. Your skeleton outline will then look like this:

- I. Food
 - A. In the country
 - B. In town
- II. Work
 - A. In the country
 - B. In town
- III. Recreation
 - A. In the country
 - B. In town

Which of the two orders you use for a given paper may be less a matter of choice than a requirement of your particular subject. The first would probably be better for the topic of country versus town life, since it lends itself well to an emphasis on the contrast between the two pictures as a whole. But if your subject is such that you wish to stress instead the particular points of the comparison—if you compare one state with another, for instance, as to climate, geography, and industry—you might well choose to organize your material according to the second type of pattern. For, were you to complete the discussion of one before you started on the other, the details would have begun to fade from the reader's mind before he arrived at the second part of your discussion.

Interest

If your problem of comparison and contrast is a simple matter of deciding which of two products to buy or which of two animals is superior, a mere listing of their respective ranks in two columns may be adequate. But the essay of comparison and contrast can make good reading as well as reveal good judgment. As you have been warned in Unit 4, do not let your outline show unnecessarily through the finished work; it is a necessary guide to order, but order alone will not suffice. Your essay may be earnest or lively,

profound or amusing, according to your purpose. It may merely explain, it may imply a preference, or it may strive to convince. Whatever its purpose, it should be a fully developed piece of prose, through which your plan is felt but which is no more identical with your outline than a bungalow is with a blueprint. Description, anecdote, the personal tone, and vigorous sentence building are only a few of the practices which will give life and effectiveness to your essay of comparison and contrast.

EXAMPLES

A. MOZART AND SCHUBERT¹

The two most prodigious prodigies in musical history, Mozart and Schubert, both died in their thirties. Therein occurred a great loss to us, which certain essayists and biographers have tried to soften with the ingenious notion that it was no mere coincidence, but something ordained: bright flames must burn but briefly.

This particular thesis, I am sure, is nonsense, but I do believe that more than coincidence was involved. I think Mozart and Schubert died of overwork. Despite the shortness of their lives, each of this pair left behind him more completed works than almost any other major composer. Schubert achieved the higher opus numbers, but largely because of some six hundred songs. Mozart bequeathed the greater number of musical man-hours.

Their ways of working were different. Schubert could compose from nine to noon, and again from four to six and from eight to midnight, with complete efficiency, summoning inspiration as the clock struck. Mozart was a deadline-pusher, living busily as a celebrity between incredible ordeals of solitary, forced-draft creation. Both were, in effect, journeymen, perhaps the most gifted that ever lived and among the worst paid.

John M. Conly

1. What similarity between these two men is responsible for their being written of together?

¹ From John M. Conly, "The Mozart Year," in the column "They Shall Have Music," *Atlantic Monthly*, April, 1957, p. 94.

2. What likenesses between the two are compared?
3. What differences between them are contrasted?



B. PLANETS AND STARS²

The beginner has some trouble in distinguishing the planets from the stars, but the following difference in appearance may help. The stars are so distant that they shine only as points of light even through the largest telescopes. In consequence, their light is unsteady because of disturbances in the Earth's atmosphere, such as the rising of warm currents and the falling of cold currents. Thus the stars twinkle. The planets, on the other hand, are very much nearer—so near that with the exception of Pluto they show as discs in our large telescopes, and not as single points of light. Therefore their light is not so much affected by disturbances in our atmosphere. It is usually said that planets do not twinkle, but shine with a steady light.

Clyde Fisher

1. This paragraph is a brief example of the opposing pattern of organization used to point out, through contrast, the differences between two frequently confused things. Note the "on the other hand" transition in sentence 5, indicating the shift from one of the contrasted subjects to the other. Why isn't a new paragraph begun at this point?

2. What does the first sentence do? How many sentences discuss the stars? Is there a corresponding number about the planets? Notice the balance of "in consequence" in sentence 3 with "therefore" in the next to last one.



C. THE GROWTH OF PUBLIC RELATIONS³

Public relations is the wonder child of our age. Turn back to the Manhattan classified telephone directory for 1935 and look up the listing for public relations: you will find ten names. Go through the catalogues of the universities twenty years back, and

² From Clyde Fisher, *Exploring the Heavens*. Copyright, 1937, by Thomas Y. Crowell Company.

³ From Robert L. Heilbroner, "Public Relations, the Invisible Sell," *Harper's Magazine*, June, 1957, p. 23.

you search for a course on public relations in vain. Investigate the public relations staff of General Motors for 1931, and you will discover one man, Paul Garrett, who had just been hired.

Today the listing in the telephone directory runs on for seven columns and over seven hundred names—in Manhattan alone. Last year 653 colleges taught something called “public relations”; eleven (including such pillars of respectability as Columbia and New York University) offered it as an undergraduate major; and one, Boston University, had a School of Public Relations which gave an M.S. degree. And last December when Paul Garrett retired from General Motors as a full vice president (to set up his own public relations firm), his staff numbered some two hundred people, exclusive of clerical help, and cost well over \$1,000,000 a year.

Robert L. Heilbroner

1. This is a slightly longer example of the pattern shown in B, used here to contrast two periods of time. With the introductory sentence omitted, each paragraph has the same number of sentences. Why, then, is ¶2 so much longer?

2. Change this selection into the alternating pattern of organization by reading, after the introductory sentence, the first sentence of ¶1, then the first sentence of ¶2, and so on. Comment on the difference in effect.



D. FROM HOME TO FACTORY⁴

Less than one hundred years ago the household was a self-contained unit and produced within itself practically all the necessities of life. To some extent this is still true in the remote rural sections of the country, but even there it is rapidly passing. The home manufacture of textiles with the spinning-wheel and loom of our ancestors has almost entirely disappeared, and for such products we are now dependent on a highly organized manufacturing industry. The baking of bread and the churning of butter have persisted longer, but even those household arts are to-day passing into

⁴ From Harrison E. Howe and Francis M. Turner, *Chemistry and the Home*, Charles Scribner's Sons, 1927.

disuse. The bakery owned by a great corporation, manufacturing its products in accordance with scientific formulas, delivers its product with the help of the express company and the parcel post to the most secluded hamlets. The farmer sells his milk to a condensery and buys butter made in a scientific dairy possibly hundreds of miles away.

Harrison E. Howe and Francis M. Turner

1. This paragraph illustrates the alternating pattern of organizing a contrast. Note the crisscrossing of sentences back and forth between the two sides of the picture.

Home	Factory
Sent. 1 (intro.)	Sent. 2 (intro.)
Sent. 3, 1st half (textiles)	Sent. 3, 2nd half (textiles)
Sent. 4, 1st half (bread and butter)	Sent. 4, 2nd half (bread and butter)
	Sent. 5 (bread)
	Sent. 6 (butter)

2. What does the greater space devoted to "factory" indicate? Is such a lack of balance justifiable in the light of the authors' purpose? Might it be permissible on a still larger scale in a longer paper?



E. TWO TRADITIONS⁵

At first glance the traditions of journalism and scholarship seem completely unlike: journalism so bustling, feverish, and content with daily oblivion; the academic world so sheltered, deliberate, and hopeful of enduring products. It is true that both are concerned with the ascertainment and diffusion of truth. In journalism, however, the emphasis falls on a rapid diffusion of fact and idea; in academic work it falls on a prolonged, laborious ascertainment.

When I left *The New York World* in 1931 to come to Columbia University, the contrast struck me with a shock. "We always have to write from a half-knowledge of the facts," Rollo Ogden (editor first of the *New York Evening Post*, then of *The New York Times*) had once lamented to me. Suddenly I was transplanted to a field

⁵ From Allan Nevins, "The Newspaper Man and the Scholar," *Saturday Review*, June 21, 1958, pp. 11-12.

where we were expected to gain a full knowledge of the facts. The journalist works to an exigent deadline in headlong haste. "We can't wait until we get everything exactly right just before the day of judgment," Samuel Bowles says in one of his letters. The academic world disdains deadlines. It does this so completely that many a scholar has gained fame by the great work he planned to write but never wrote, like Lord Acton with his history of liberty.

So great is the contrast that each tradition appeals to a special temperament. Many a newspaperman, like Frederick Jackson Turner, has gone to the academic world with a sense of relief; many a university man, like Carl Van Doren, has moved into the world of journalism with elation. Lord Bacon pointed out this temperamental difference three centuries ago. "Some minds," he wrote, "are proportioned to that which may be dispatched at once or within a short return of time; others to that which begins far off, and is to be won with length of pursuit." A few temperaments bridge the gap: Douglas Freeman, for example, journalist half the day, a scholar immersed in sustained tasks the other half. In general, however, they are alien to each other.

Allan Nevins

A man who has personally known both traditions well compares and contrasts them here. Make a sketch like the one following selection **D**, showing, sentence by sentence, in two columns, his points of contrast. Place in the middle any sentences which do not show contrasting points about one or both.



Not all comparison-and-contrast essays are patterned so neatly, nor is it desirable that they should be; the selections above were chosen to demonstrate clearly the presentation of this pattern of thought in its two possible arrangements. In the selections which follow, you will find both types of the pattern handled with greater freedom.

F. FROM TRAIN TO PLANE⁶

The trip to Maine used to be a long and slow one. There was plenty of time in the night, spattered away in the sleeper, in the

⁶ From Anne Morrow Lindbergh, *North to the Orient*. Copyright, 1935, by Anne Morrow Lindbergh. Reprinted by permission of Harcourt, Brace and Company, Inc.

morning spent ferrying across the river at Bath, in the afternoon syncopated into a series of calls on one coast town after another—there was plenty of time to make the mental change coinciding with our physical change. Our minds could quietly step across the connecting passage from city to country, from school to vacation, from winter to summer. In the afternoon, when the train, like a busy housewife, did not have time to stop and chatter long to each station, but could not pass one by without a friendly puff and a nod, as each town showed us a typically Maine landmark—a harbor full of little boats all pulling at their buoys, a white steeple, or a field of daisies—we were reminded of and prepared for our own harbor and field and steeple. As we neared our geographical destination we were also nearing our emotional one. The last lap of the journey across to the island by small boat completed both of these ends and each familiar personal landmark, drawing from us always the same exclamations—"The four-masted schooner is still there!" "Isn't that the five-mile buoy?" "There's our big spruce tree!"—linked us at last completely and satisfactorily to all past summers—to all vacations and to Maine.

But on this swift trip to North Haven in the *Sirius* my mind was so far behind my body that when we flew over Rockland Harbor the familiar landmarks below me had no reality. It took my mind overnight to catch up again and I lost much of the usual joy of arrival. I have had this sensation in flying many times before—this lack of synchronization of the speeds of mind and body. Pessimistically I have wondered if rapid transportation is not robbing us of the realization of life and therefore much of its joy. But I have decided that we are like the nearsighted man who is not yet used to his new spectacles. We are still trying to look at the stamen of a flower with spectacles made to look at horizons. Our children will measure their distances not by steeples and pine trees but by mountains and rivers. And these landmarks will mean as much emotionally to them as the four-masted schooner in Rockland Harbor did to me.

Anne Morrow Lindbergh

1. This is a somewhat longer example of the opposing pattern. Note the paragraphing. What transition introduces the change of thought, and where does it appear?

2. Is there anything in the nature of the material that justifies the comparative brevity of the second part of the selection?

3. Is the near-sighted man introduced as a literal comparison, an analogy, or a figure of speech? Explain.



G. TWO PERUS⁷

Let me take you to the two Perus I visited. We land at Callao, the port of Lima, step from the modern customs building into a shiny new Ford taxi, and race into Lima over smooth concrete roads lined with trees and planned as boulevards for modern automobile traffic. We arrive in a city that is one of the most beautiful and livable in the world. The old heart of the city, founded by Pizarro, with its narrow streets and open plazas, its old churches and balconied palaces, is surrounded by the new city, spreading, Los Angeles-like, outward toward the sea. Boulevards and great parks, up-to-date suburban home districts, modern theaters and shops, grocery shelves laden with preserved delicacies and great quantities of fresh fruits, vegetables, baked ham and cold meats—these demonstrate the material, twentieth-century progress of the Peru that is Lima. This twentieth-century Peru is a result of the direct importation of Europeans with their initiative and ideas to the New World.

But a second Peru awaits. A few miles out of Lima, you climb sixteen thousand feet above the sea in a little over three hours. You leave modern Lima and enter the twelfth-century land of the Indian, the descendant of the great Incas.

The town is Cuarhuasi, high in the Andes, and we are standing on the balcony of the small lodging place, looking down into the courtyard and out over the moonlit roof-tops of the mud houses, to the white monolithic church dominating the square. The only light below comes from a wavering candle in a small room opening on the yard. In the dim interior sits an Indian woman, her black skirts spread on the earth floor, a large hat on her head and two thick braids reaching down her back to her waist. She drinks from a cup in silence. Another figure moves about the room slowly and aimlessly, casting deep shadows over the obscure walls. Without

⁷ From Francis Violich, *Cities of Latin America*, Reinhold Publishing Corporation, 1944.

a word to the other this woman pads out and shuts the door without a sound. The courtyard is pitch dark now and she pulls up her skirts, squatting for a moment in the darkness before entering the next door off the cobbled pavement. A light flickers in the room and she prepares for bed.

Over the roof-tops come the sounds of night. Dogs bark restlessly, a pipe plays over and over again a plaintive, minor tune that has come from Inca times; a young voice sings bits of the tune from the other side of the village; footsteps sound in the square outside the courtyard. The pipe plays on plaintively; the voice sings again; a cricket chirps; a dog barks; the pipe plays and the voice sings and you hear voices murmuring in the square. In the room where there is still a light, the woman talks with a man. The language is Quechua, not Spanish. They raise their voices heatedly and after a while there is silence and the light goes out. All the candles are out now and Cuarhuasi is like a town of the Middle Ages, dark and close to nature, covered with night and stars. There is only the moon making white and wonderful the massive church and the few houses which have been whitened. If it were day the others would be a deep red-brown, the color of good rich mud.

This is the second Peru: the Indian, the Inca music, the darkness, the great whitened adobe church dominating the square and the people of the village; a mournful serenade to quicken a love affair; the filth, the ignorance, and the miserable poverty. This and more is one Peru I saw in Cuarhuasi and in a hundred little towns and villages in the Andes. In them, life seems to have stopped long ago; those who have managed to exist have simply used the structures and facilities at hand as best they could, expending no creative thought on making them more usable, more efficient. There is an appallingly unbalanced distribution of the benefits of modern technology.

Francis Violich

1. The bulk of this contrast is descriptive writing, with a little narrative thrown in; yet it is nonetheless primarily expository in purpose. Put into a single sentence the main idea of the essay.

2. How do you account for the use of the present tense?

3. What purpose does ¶2 serve? What is such a paragraph called?
4. Why do you think the author devotes twice as much space to the second Peru as to the first? Is it that he prefers the second?



H. THE CURIE SISTERS⁸

The conflicts of faith in modern France cut across all lines and frequently divide families as well as institutions or political parties. One of the most poignant stories is the story of two sisters, one a dedicated democrat and admirer of America, the other a pro-Communist married to a man who played a major role in the Cold War on the Soviet side. Had these sisters been just ordinary women their story would have been only a vignette, of human interest but not of great significance. They were, however, very extraordinary women, of world stature, and the tragedy of their divergent ways was symbolic of the tragic divisions that have split the world. The story of Eve and Irène Curie is thus a story for our times, symbolic of the ideals and passions that can inspire men and women to acts of heroism and nobility but to completely incompatible ends.

I "met" Eve Curie long before I ever saw her, as did millions of other readers of her book, *Madame Curie*. Her sensitive, graceful style, her warm heart and fine mind were all evident in her tribute to her mother. Then I met Eve Curie in person, years later, in a jeep on a road in southern France, the day our troops landed in the invasion of Provence. She was a Free French Army lieutenant, attached to the staff of General Jean de Lattre de Tassigny. World traveler, intimate of the great leaders of the Allied coalition, such as Roosevelt, Churchill, and de Gaulle, she was a brilliant political analyst.

She was as beautiful as she was brilliant. From the crown of her thick black hair to the tips of her feet she was a perfectly groomed, walking advertisement for Paris chic and charm. She had not inherited her mother's scientific genius—that was the gift of Madame Curie to her first-born, Irène—but Eve had inherited her mother's looks, humanity, and quick wit.

⁸ From David Schoenbrun, *As France Goes*. Copyright © 1957, by David Schoenbrun. By permission of Harper & Brothers, Publishers.

Eve Curie is one of the few people in the world ever to have gotten the best of Churchill in a verbal duel. It happened just after the war at a dinner party in the south of France. Churchill had been expounding his postwar policy on the dangers of Russia and the need for a reconciliation between France and Germany. He spoke of his impatience with the policy of General de Gaulle. Finally Eve interrupted Churchill and said:

"Mr. Prime Minister, if you can find it in your heart to forgive the Germans can you not also find it in your heart to forgive your ally General de Gaulle?"

Churchill roared with laughter and said: "I will try, my dear, I will try."

After the liberation of France Eve Curie founded the paper, *Paris-Presse*, as codirector with another close friend of de Gaulle, Philippe Barrès. Some years later she sold out her interest and joined the international staff of the North Atlantic Treaty Organization as staff adviser to Lord Ismay, its Secretary General. She served in that capacity until she retired from public life to become the wife of an American lawyer economist, Harry Labouisse. Labouisse had been chief of the Marshall Plan Mission to France and then the head of the UN Agency for Palestine Refugees.

In twenty-five active years of writing, lecturing, publishing, war correspondence, and public service Eve Curie made many friends for France; we Americans have no better friend anywhere than this great Frenchwoman. She has become an American citizen. This is our gain but not France's loss, for Eve Curie is French and wherever she goes she carries the culture and genius of France with her.

Her sister Irène was, like Eve, a brilliant, courageous bearer of the great Curie name, yet in every other respect the two sisters were far apart. Where Eve was a Gaullist, Irène was pro-Communist. Eve was chic and smart; Irène lived in a gray chemist's smock. Eve traveled the world and mingled with the mighty; Irène's world was the laboratory of the Curie Institute and she mingled with molecules and atoms, whose power was less visible if mightier.

I first met Irène Curie on a tennis court at her house outside

Paris. I had gone there one weekend, shortly after the liberation, to interview her husband, Frédéric Joliot, then one of the leading atomic chemists of the world. I was startled by her appearance when she came out to the court where Joliot was playing tennis with some of his students. She looked so old, so tired. Her hair was stringy, her teeth crooked and dead. I could hardly believe that this was the sister of Eve Curie.

No one knew it then but Irène Curie was condemned to a slow, painful death. She had given her life for science. An ampule containing radioactive elements had fallen and broken in her laboratory in 1942. Irène Curie, with complete disregard for her own safety, had immediately thrown swabs over the liquid and mopped it up while shouting at her fellow workers to run for their lives. The others escaped, saved by Irène Curie. She paid the ultimate price for her heroism. Radiation penetrated her bones and blood cells. She died in 1956. The genius, the contribution to science and to humanity, of Irène Curie will remain as a symbol of the best of humanity long after the world has forgotten the ugly political passions of our times, which caused her and her sister Eve such anguish.

David Schoenbrun

1. Why is Eve given so much more space than Irène? How much is devoted to the appearance, how much to the accomplishments, of each?

2. Although the opposing pattern of organization is used in the selection as a whole, notice the use of the alternating pattern in the paragraph which ties the two together.



The next three selections, being student-written, will be particularly useful in suggesting subjects for your own essays. Note of each which pattern of organization, the alternating or the opposing, is used. The first is a comparison of two personal ways of life.

I. WHAT I AM VERSUS WHAT I WANT TO BE⁹

Now I am a college coed. Now I go to winter formals and Coke exchanges. Now I go TGIF'ing on Fridays. Now I cheer George

⁹ From the *Green Caldron*.

Bonsalle, Ted Caiazza and the Fighting Illini on to victory. Now I study for hourlies and pray for "Aces."

I remember the hectic fun of freshman week. I remember the first date I had with a senior. I remember the thrilling excitement of the Michigan upset. I remember the carnival appearance of Homecoming. I remember that anxiously awaited Thanksgiving vacation and the first snowfall on campus.

All this I remember; all this I'm doing; all this I am.

To say that I've had fun is very true indeed. I've enjoyed being part of this campus. However, there's a voice within the soul of every man that keeps repeating, "What do I want to be?" Every man must answer it according to his conscience. Until a few short months ago I thought I had stifled the voice and answered the question. I had plans for a journalistic career. It seemed to be what I wanted more than anything else. But the voice didn't cease; the question wasn't answered.

A few short weeks ago amid the silent atmosphere of a church, I found the answer. At the end of the semester, I shall leave the bustle of campus life to enter the quietness of a convent. I shall leave the Illinois pennants and the dance bids; I shall leave the gold formal I bought especially for our house dance; I shall leave the Saturday night dates.

And what will I get in return? I will find the rarest thing on earth today—peace. I will find the opportunity to love and help. I will find a faith that is strengthened and a knowledge that is broadened. I will find new concepts and different ideals. But most of all I will find the answer to the question, the reply to the voice.

Do not assume, however, that I will forget the ways of college. I don't want to forget. College has been a part of my life, a part of my fondest memories. Who wishes to destroy a treasured memory? College has given me the ability to live among the people of this world, and I must understand if I am to help.

This is what I want to do.

Carrol Hinkle

1. Which predominates here—comparison of likenesses or contrast of differences?

2. What accounts for the order in which the two ways of life are presented?

3. Why is the second part developed in less detail than the first? (Not, surely, because of its lesser importance to the writer.)
4. Could you suggest a shorter, more appealing title?



If you do not come from a town that offers the contrasts of Bloomington, described in the selection that follows, you may have lived in two different places, which will provide equally suitable material.

J. BLOOMINGTON, INDIANA¹⁰

I lived in Bloomington for ten years, from the time I began my second year in elementary school until I left home for college. The town has filled my mind with countless memories, both good and bad. In it I have spent what have been the most formative years of my life.

Bloomington is a community of contrasts. It has a small-town flavor, in that gossip travels fast, but it has a big-town feeling, too. Upwards of 30,000 inhabit the town, and the population swells each school year with more thousands of Indiana University students. On the square, where the County Courthouse is located, a citizen can encounter many of his friends every day. But the intellectual and social influences of the University give the town a big-city cosmopolitan atmosphere.

Bloomington has always had many characteristics of the farming community. On Saturday mornings, the farm families come into town to do their shopping, and the old-timers stand in the sun outside of Woolworth's and Penney's on the square and chew their tobacco. The banks too are filled with farmers and working men with rough clothes and rougher hands. Dusty old cars fill up all extra parking spaces. Stout women in flowered print dresses and with several children alongside are seen in the dime stores buying coloring books, peanuts, and tin toys for the youngsters. The sporting goods stores are frequented on Saturday mornings by boys with change in their pockets looking for baseballs and BB's. The farm folk crowd into the Postoffice, the feed stores, the hardware stores, and the A. & P.

Yet all one has to do to step out of the typical southern Indiana farming community and into another world of educated and intel-

¹⁰ From the *Green Caldron*.

lectual people is to travel about six blocks east of the Square to the campus of Indiana University. Here is a world of pizza, famous dance bands, opera, symphony concerts, modern jazz, sports cars, academic degrees, philosophic bull sessions, and many, many other contrasts. Here, in the form of a big rectangle measuring about one mile by one-half mile cut out of the eastern half of the town, is the institution that links Bloomington with the outside world. The campus is Bloomington's land of shade, limestone buildings, bookstores, fraternities, young people with futures, Big Ten football, dormitories, and education.

In Bloomington, I received innumerable impressions that have influenced me. I could stand on the square and watch the drug-store cowboys in their customized used cars roar around and around on weekend nights. Theirs was the world of Elvis Presley, Fats Domino, and no more than a high school education. Here were the youth of the typical southern Indiana farming town. Their future is a world of labor, fat wives, and large families. Their Bloomington is the rootbeer stands, the drive-in movies, the overcrowded high school, the soda fountains, the Hollywood magazines, the jukeboxes, the dual exhausts and fender skirts. I knew their Bloomington and learned from it, yet I don't call it my own.

In Bloomington's other half, I came in contact with such things as the Sadler's Wells Ballet, the music of Arthur Rubinstein, Dave Brubeck, Woody Herman, the Vienna Symphony and the Metropolitan Opera, the college dances, the people of learning, the atmosphere of the world. Here I could draw upon the world's great culture and entertainment; I came to know what the world really offered. I tasted Bloomington's collegiate half, too, and I learned from it.

I realized during my last visit to Bloomington that I love the town for what it is: a unique, wonderful combination of two very real worlds.

Stephen Weiser

1. What idea does the author add to ¶¶5 and 6 that justifies a new contrast in them from that of ¶¶3 and 4, which contain similar details?

2. How much of the essay is introduction? How much conclusion?



Comparisons between the past and the present, like the following, make good subject matter if you are sufficiently familiar with both to speak with authority.

K. THE DOWNFALL OF CHRISTMAS¹¹

Christmas is gone. The American people have stood Christmas up against a wall and executed it, and from its grave a ghost has arisen. Strangely enough, this ghost is also named Christmas. This new Christmas is different, much different, from the one I knew not too long ago. Most of the things that to me meant Christmas are gone. A little change here and a little change there have made Christmas a ghost of its former self.

A noticeable change has taken place in the tree. As I remember our trees, they were green, a green that could not only be seen, but smelled. The ornaments were bright, but not gaudy. The lights were few and plain. I remember I used to have a favorite light each year, one that was in just the right place, and just the right color. All this sentiment was old-fashioned, though, and America was progressive. Manufacturers told us that we must always keep ahead of the Joneses and that we must always be new and unique. It is now no longer fashionable to have a green tree. One must have a silver one, a white one, a pink one, or a blue one. One must have a tree with music tinkling from a hidden music box. The ornaments are no longer simple. They are now all hideous sizes and shapes, splashed with color, signifying nothing. They are all silver and sparkle, and no sentiment. The lights must bubble, flash, blink, glimmer, and do a million other things. The Christmas tree is now an over-glorified monstrosity that smells suspiciously like machine oil.

Christmas songs have likewise undergone a disastrous change. It seems that no one was satisfied with "Silent Night." Now we have such pieces of trash as "I Saw Mommy Kissing Santa Claus" and "Santa Rides a Strawberry Roan." Then there is the song that has done the most toward ruining Christmas, and that is "Santa Baby." It is my opinion that that is the lowest depth to which any song writer can stoop. The modern song writer is succeeding in his attempts to make a farce out of Christmas songs.

¹¹ From the *Green Caldron*.

Poor old Santa has really been through the mill. He is no longer the kindly old gentleman who puts candy in children's stockings. He is now the man in the nylon acetate beard and the red satin costume (which sells for twelve dollars and ninety-five cents at most downtown stores) who tells children to buy such and such from this or that store. He is now the man who comes riding into town surrounded by twenty-five Hollywood models in skimpy costumes, about a month early. Like everything else, Santa has gone commercial.

Then there are stores that want to go down in history by inventing new characters. Uncle this and Uncle that are on the rampage in almost every store. Little Mr. So and So, who is Santa's chief helper, is the hero of the day. Every day some store has a midget dressed up to be some famous person from the North Pole. The only trouble is, no one ever heard of this famous person. It seems that the stores are in first place in the race to destroy Christmas.

Even the Christmas season is different. It is now a month long and growing every year. It starts when Santa arrives in town accompanied by television and movie stars. It gets well under way when Santa is starred on some program and tells gullible children what to buy and from whom. The person who sponsors his show must feel very proud of himself.

Merry Christmas, everybody! Peace on Earth, good will toward men, and see whose house decorations can be the gaudiest. Mr. Smith is full of Christmas spirit. His house has two hundred strings of light bulbs spelling out the first verse of "Jingle Bells." It looks as if no one will have a white Christmas, except Mr. Jones, who sprays his whole front lawn with fifty gallons of artificial snow.

Well, in short, that is the Christmas of today, a mere ghost of the Christmas that used to be. All the feelings are gone. Like almost everything made in this country, it smells and tastes like tin cans. It looks like a gaudy fireworks display, and sounds like Tin Pan Alley. Worst of all, the feeling of Christmas is like the feeling of any other holiday when no one works. The one day of the year that was set aside for tradition is ruined by the American people who know no tradition. One day out of three hundred and sixty-five, and we had to go and ruin it. Christmas is gone. It died when

the true meaning of Christmas was all but forgotten, when Rudolph the red-nosed reindeer took the place of Dasher, when Mommy kissed Santa Claus, when a chorus girl in a low-cut evening gown sang "Silent Night" with a glycerin tear in her eye.

William Kirchoff

Make an outline of this essay, showing the points of comparison the author makes between the old and the new, and the chief supporting subpoints under each.

ASSIGNMENT

1. Write an essay of comparison, choosing as your subject two things enough alike to be comparable but with enough points of contrast to make the comparison worth while. There are two chief kinds of topics: the "then and now" type which compare the past and the present (see in this unit examples **C**, **D**, **F**, **I**—"now and later," and **K**), and the "this and that" type which compare two coexistent things (see examples **B**, **E**, **G**, **H**, and **J**). Suggested topics of the first type include all phases of life as it was lived in the past compared to the way it is lived now: horse and tractor, washboard and Bendix, courtship past and present, wartime and peacetime, early and modern automobiles (bicycles, airplanes), life at home and in a dorm, high school and college. The second type offers an even greater variety of topics: two makes of automobiles, gasoline and diesel engines, propeller-driven and jet planes, two breeds of farm animals, two kinds of pets, Army and Navy, military and civilian life, North and South, city and town, town and country, college and university, fraternity and independent life, book and movie, movie and stage play, train and airplane travel, still fishing and casting, football and basketball, glider and airplane.

2. Before you begin to write, decide which of the two possible types of organization can serve you more effectively in handling the particular subject you have chosen, and make an outline showing the main points and the chief subpoints you intend to develop.

3. The extent to which the process of comparison and contrast is used can be seen by examining its appearance in examples in other units of this book: Unit 3—"Catholic and Protestant Theology" (p. 91); Unit 8—"Physics and Chemistry" (p. 222) and "Informative and Affective Connotations" (p. 223), and to a lesser extent "Observation" (p. 205) and "What an Intellectual Is—and Is Not" (p.

212); Unit 10—"The Contradictory French" (p. 268); Unit 11—"We're Not So Different, Indiana" (p. 330) and "We Too Are Americans" (p. 332). Note also the strong element of comparison in the process of classification which is taken up in the unit which follows immediately.

◆ Classification

To the layman the entire sweep of plant and animal life appears chaotic, but for the biologist it exhibits a high degree of order. This order is due to an elaborate system of classification: all life is first grouped into a few primary divisions called phyla, each of which is in turn composed of subdivisions called orders, which are made up of smaller subdivisions known as families, and so on down through the genus, the species, the variety. This system brings order out of chaos, enabling the biologist to consider any plant or animal in its proper relationship to all the rest.

The anthropologist similarly classifies men according to races; the businessman divides his creditors into various classes of risks; the instructor groups his students, at the end of each term, into the five or six classes provided by the prevailing marking system. The mind loves to classify—so much so that it sometimes overdoes the job of neat pigeonholing, thereby distorting our picture of certain areas of human experience which do not readily respond to such treatment. Nevertheless, accurate knowledge depends greatly upon the clarification of existing relationships through the process of classification.

Content

To classify any group formally and completely would involve taking into consideration every representative of that group and breaking down classes into subclasses and so on until the ulti-

mate in division had been attained. For most purposes, however, it is sufficient to consider only the most important classes into which a given subject divides, and to treat only its principal groups and perhaps subgroups. An informal classification of musical instruments, for example, need not include every rare or ancient piece but may accomplish its purpose well enough if it considers only those commonly used by the modern orchestra; and once they have been classified into kinds and the outstanding instruments of each kind have been discussed, the task is, for practical purposes, complete. The essay of classification usually has other ends than utter thoroughness in view and sets about accomplishing them in a clear and orderly but informal and pleasing manner.

1. **Choose a limited group as your topic.** It should be small enough so that you can, in a brief paper, go into some detail in delineating the subgroups. "People" is too much to handle; "taxi drivers" might do nicely.
2. **Choose a group which will permit of classification into three or more subgroups.** Classifications with only two classes exist, of course, but will yield you little more training in organization than the essay of comparison and contrast discussed in the preceding unit. Classifying people into "those I like and those I dislike" is an example of a limited and rather pointless division of a too large subject.
3. **Decide whether to record an existing classification or to create a personal and original one.** You might write of meteorites as they are classified by scientists into three types, according to the nature of their composition: iron, iron and stone, and stone. But originality was shown by the girl who classified "dates," according to the reason behind them, into the "boy across the street" type, the "he has a blue convertible" type, and the "we enjoy each other" type. Your instructor will perhaps guide you here with a specific requirement, depending on whether fact or opinion is your goal. But if you look for an original classification, beware of the "good-bad-average" sort, which is likely to produce less originality than it may appear to promise.
4. **Choose a single principle of classification and stick to it.** Your principle will determine the classes to be discussed. Engines may

be classified according to maker, to use, to speed, to number of cylinders—but only to one at a time. An attempt to classify drivers into women drivers, truck drivers, and good drivers is no classification at all, merely a loose and purposeless discussion. For the topic “women drivers” announces that the principle guiding the division is sex; “truck drivers” switches to a new one, based on the type of vehicle driven; and “good drivers” shifts ground once again, this time to driving proficiency. Actually, there are the beginnings here of three distinct classifications:

- a. According to sex (women, men—one of those two-part and ready-made schemes)
- b. According to vehicle driven (truck, taxi, passenger car)
- c. According to proficiency (good, bad, average)

5. **Never permit your classes to overlap.** In the scheme just discussed, for example, a truck driver might reasonably be a woman, and a woman, conceivably, a good driver.
6. **Make your classification reasonably complete.** As mentioned earlier, your essay need not be an exhaustive analysis, but it should appear sufficiently complete for your purpose. In classifying dogs by breed, you might leave unmentioned certain rare varieties, but you would be obliged to consider all of those commonly known. To mention college classes you dislike and those you tolerate naturally calls for the inclusion of those you enjoy, if such exist; then your analysis, based on the principle of your own attitude, would be satisfactorily complete.
7. **In developing each class, you may find yourself involved in classes within classes.** There may be still finer divisions of the subgroups into which you divided your original group. In classifying students according to religious faiths, for example—as Jews, Catholics, and Protestants—you would likely find yourself mentioning under Protestantism some of the principal sects (Methodist, Presbyterian, Baptist, etc.) which comprise it. Well and good—as long as you keep such a subgrouping in its place and do not allow yourself or your reader to confuse it with the larger classification which it is the primary purpose of your paper to present.

Organization

The several main classes of which your classification is to consist will of course constitute the principal divisions of your plan; there remains only the problem of the order in which you can best treat them. Sometimes the order is natural—inherent in your subject, leaving you no choice; sometimes you will have to decide among several possible logical arrangements.

To write of college students according to the classes in which they are registered, you would naturally start with the freshmen, go on to the sophomores and juniors, and finish with the seniors, since that is the order of a student's progress through college. If you classify them according to religion, you might conceivably arrange them into (1) Jews, (2) Catholics, (3) Protestants, thereby acknowledging the relative ages of those three faiths. More likely, however, you would be guided by the numerical importance of those faiths on your campus, in an ascending order. Or perhaps, as with most subjects, the order would be determined by the emphasis which you as writer wished to place upon them, the one to which you wish to give most importance coming last for the sake of making a strong final impression on the reader.

In writing of the three types of cattle—dairy, beef, and dairy-beef—the dairy-beef type, being a combination of the qualities of the other two, will probably follow them. Then you have the order of only the first two to determine. The problem of attracting your reader's interest is likely to help determine your choice of which to treat first.

As to the order of details within your discussion of each, note that, as in the contrast theme, your outline divisions indicate comparable topics, and therefore should receive a similar treatment. If you discuss, under dairy cattle, the principal breeds and their cost and care, you will be expected to give consideration to the same aspects in dealing with the others.

- I. Dairy cattle
 - A. Popular breeds
 - B. Cost
 - C. Care

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- II. Beef cattle
 - A. Popular breeds
 - B. Cost
 - C. Care
- III. Dairy-beef cattle
 - A. Popular breeds
 - B. Cost
 - C. Care

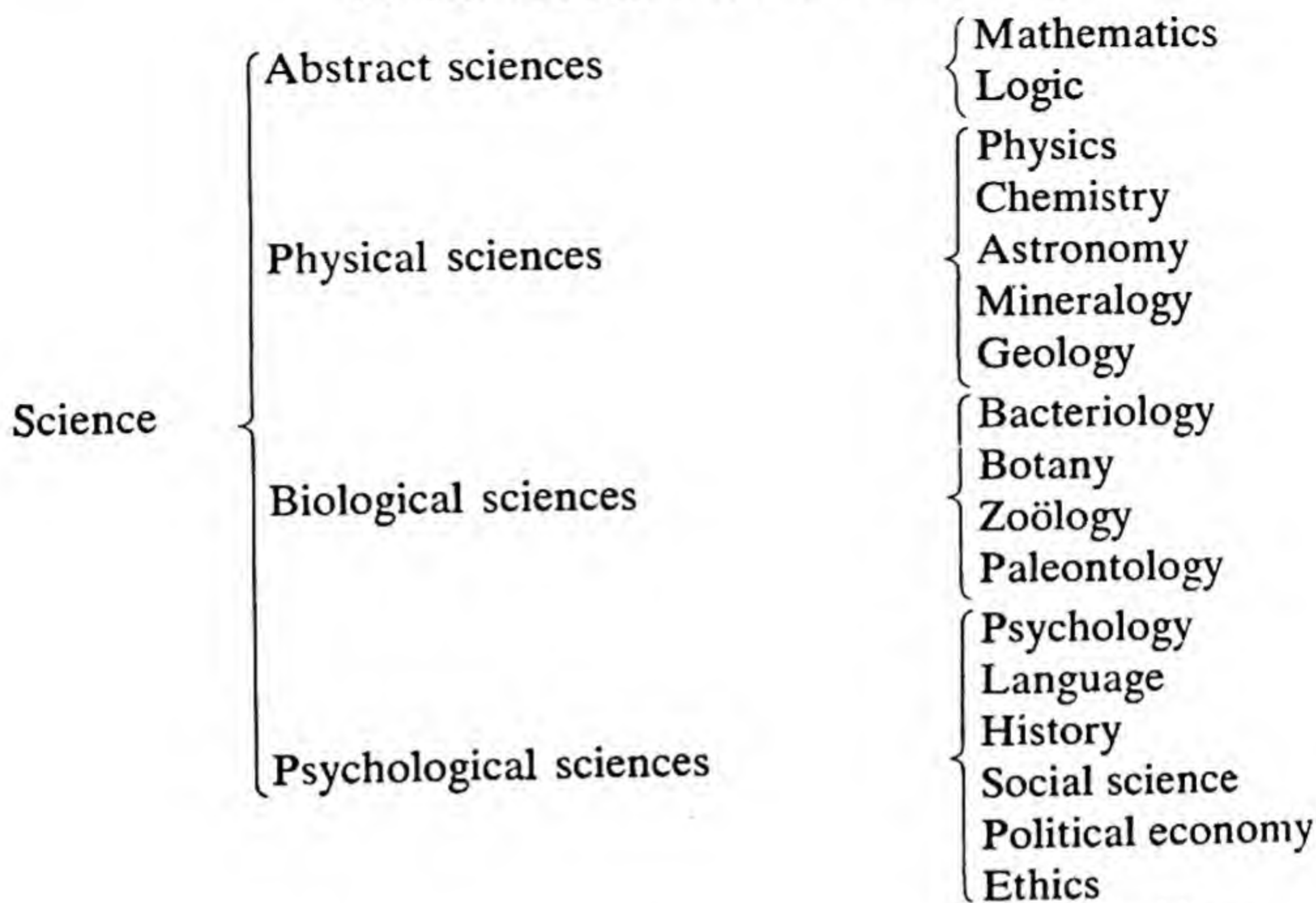
Note that subpoint A under each main division involves an additional exercise in classification—of “classes within classes” (see 7 on p. 173).

Interest

Remember again that this tedious outline is merely an overall guide calculated to assure a logical and orderly handling of the essential material; do not let it obtrude monotonously into the finished theme, which should exhibit a pleasingly generous variety within the limits of good order. A formal classification might never go beyond the outline stage, might remain only a listing under appropriate heads and subheads; but it would have little appeal save to a student of the subject. Make your classification, like your previous assignments, a readable as well as a logical piece of work. Never let yourself or your reader lose sight of the essential underlying order; but use every means within your power to make your writing interesting.

EXAMPLES

The following scheme has the advantage of a numbered list of directions (see p. 108) in that the items are easily comprehended, and of an outline (see Unit 17) in that the relationships of the parts to the whole are implicit in the arrangement. It could be carried into subdivision after subdivision to its logical conclusion—mathematics being shown to include arithmetic, algebra, geometry, trigonometry, analytical geometry, and calculus; arithmetic being shown to include addition, subtraction, multiplication, and division—and the relation between one of the smallest items (multiplication) to the whole (science) would remain obvious.

A. AN OUTLINE OF SCIENCE¹

W. A. Noyes

The weakness of such an easily grasped arrangement lies, of course, in its bareness, in its failure to include any details of information or interest beyond the skeletal arrangement itself. Even in the textbook from which the above arrangement was taken, the author felt it wise to include also the discussion of the same material in essay form which follows.

B. THE SUBDIVISIONS OF SCIENCE²

There is, properly speaking, only one science, which includes all classified, systematic knowledge. The amount of such knowledge has become so great, however, that it is customary to subdivide it into a number of parts, each of which is called a science. It should always be remembered that the boundaries between various divisions are more or less arbitrary and that very many facts belong

¹ From W. A. Noyes, *Textbook of Chemistry*, Henry Holt and Company, 1914.

² From W. A. Noyes, *Textbook of Chemistry*, Henry Holt and Company, 1914.

about equally to two or more of the sciences. It is also very important to understand that no one can make much progress in any one science without considerable knowledge of several others.

The more important subdivisions of science are the following: abstract sciences, which deal, primarily, with forms of abstract reasoning—mathematics and logic; physical sciences, dealing with the phenomena of matter and energy apart from life—physics, chemistry, astronomy, mineralogy, geology; biological sciences, dealing with the phenomena of living bodies—bacteriology, botany, zoölogy, paleontology; psychological sciences, dealing with the phenomena of mind and of society—psychology, language, history, social science, political economy, ethics.

W. A. Noyes

1. What, specifically, has been added here to the preceding scheme?
2. Does the author claim to have made a completely exhaustive analysis of his material?



C. CLOUD CLASSIFICATION³

Clouds are classified according to how they are formed. There are two basic types: (1) Clouds formed by rising air currents. These are piled up and puffy. They are called "cumulus," which means piled up or accumulated. (2) Clouds formed when a layer of air is cooled below the saturation point without vertical movement. These are in sheets or foglike layers. They are called "stratus," meaning sheetlike or layered.

Clouds are further classified by altitude into four families: high clouds, middle clouds, low clouds, and towering clouds. The bases of the latter may be as low as the typical low clouds, but the tops may be at or above 75,000 feet.

High clouds are composed almost entirely of tiny ice crystals. Their bases average about 20,000 feet above the earth. Three types exist: Cirrus clouds, thin, wispy, and feathery, are composed entirely of ice crystals. Cirrus clouds usually form at 25,000 feet

³ From Paul E. Lehr, R. Will Burnett, and Herbert S. Zim, *Weather*. Copyright © 1957, by Simon and Schuster, Inc., and Artists and Writers Guild, Inc.

and above, where the temperature is always far below freezing. These clouds are frequently blown about into feathery strands called "mares' tails." Cirrocumulus clouds, generally forming at 20,000 to 25,000 feet, are rarely seen. These thin, patchy clouds often form wavelike patterns. These are the true mackerel sky, not to be confused with altocumulus rolls. They are often rippled and always too thin to show shadows. Cirrostratus clouds form at the same altitudes as cirrocumulus. These are thin sheets that look like fine veils or torn, wind-blown patches of gauze. Because they are made of ice crystals, cirrostratus clouds form large halos, or luminous circles, around sun and moon.

Middle clouds are basically stratus or cumulus. Their bases average about 10,000 feet above the earth. Altostratus are dense veils or sheets of gray or blue. They often appear fibrous or lightly striped. The sun or moon does not form a halo, as with higher, ice-crystal cirrostratus, but appears as if seen through frosted glass. Altocumulus are patches or layers of puffy or roll-like clouds, gray or whitish. They resemble cirrocumulus, but the puffs or rolls are larger and made of water droplets, not ice crystals. Through altocumulus the sun often produces a corona, or disk, generally pale blue or yellow inside, reddish outside. The corona's color and spread distinguish it from the cirrostratus halo—a larger ring, covering much more of the sky.

Low clouds have bases that range in height from near the earth's surface to 6,500 feet. There are three main kinds: Stratus is a low, quite uniform sheet, like fog, with the base above the ground. Dull-gray stratus clouds often make a heavy, leaden sky. Only fine drizzle can fall from true stratus clouds, because there is little or no vertical movement in them. Nimbostratus are the true rain clouds. Darker than ordinary stratus, they have a wet look, and streaks of rain often extend to the ground. They often are accompanied by low scud clouds (fractostratus) when the wind is strong. Stratocumulus are irregular masses of clouds spread out in a rolling or puffy layer. Gray with darker shading, stratocumulus do not produce rain but sometimes change into nimbostratus, which do. The rolls or masses then fuse together and the lower surface becomes indistinct with rain.

Cumulonimbus are the familiar thunderheads. Bases may almost touch the ground; violent updrafts may carry the tops to 75,000 feet. Winds aloft often mold the tops into a flat anvil-like form. In their most violent form these clouds produce tornadoes. Cumulus are puffy, cauliflowerlike. Shapes constantly change. Over land, cumulus usually form by day in rising warm air, and disappear at night. They mean fair weather unless they pile up into cumulonimbus. Cumulus and cumulonimbus are both clouds of vertical development, unlike the layered clouds described previously. Clouds of the cumulus type result from strong vertical currents. They form at almost any altitude, with bases sometimes as high as 14,000 feet.

Paul E. Lehr, R. Will Burnett, and Herbert S. Zim

1. What principle of classification is used in ¶1? How many classes result?
2. What new principle is introduced in ¶2? How many classes result?
3. For this second and longer classification, make a schematization like the one for science in example A, above, showing the relationships of all the classes and subclasses mentioned. What kinds of information does the essay give that this bare formal sketch lacks?



The classes in the classifications above exist in the nature of things. Compare with them the originality of the brief one which follows.

D. BOOK OWNERS⁴

There are three kinds of book owners. The first has all the standard sets and best-sellers—unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books—a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many—every one of them dog-eared

⁴ From Mortimer J. Adler, "How to Mark a Book," *Saturday Review*, July 6, 1940, p. 11.

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and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Mortimer J. Adler

1. How many classes exist here? What are they?
2. What is the principle of classification involved?
3. Make a list of the classes which might be treated in a similar classification of car owners, house owners, or television owners.



In a light essay on the subject of the increasingly competitive interest in fancy cooking in America, the author finds three types of cooks emerging.

E. COMPETITIVE COOKS⁵

Popular theory holds that fancy cookery is a creative outlet, which liberates the spirit and generally improves the character. In the competitive stage, however, it can have a noticeably warping effect.

Seriously competitive cooks fall generally into three main types:

1. The classicist. Her cooking is exclusively French; she is buttressed by an array of cook books on *haute cuisine* and does not deviate from them. Her output is elegant and uniformly good, but may become repetitious. Her dinners can become intellectually exhausting, as guests are expected to be as knowledgeable as the hostess and keep up their end of the conversation, which is exclusively about food. This type is formidable when crossed.

2. The internationalist. She dotes on Norwegian fish puddings, Greek *moussaka*, Indonesian *rijsttafel*. She scours the foreign markets, makes little trips into Chinatown, and will, on occasion, write to Calcutta for necessities. Eating at her house is a gamble. The meal may be a Hawaiian *luau*, complete with pig roasted in a hole in the terrace. Or it might be authentic Klondike sourdough pancakes made with flour and potato water, suitably aged and fermented. Something of a charming scatterbrain, the internationalist is capable of ghastly errors, which must nevertheless be praised

⁵ From Marilyn Mercer, "The Gourmets Get Out of Hand," *Harper's Magazine*, February, 1957, p. 36.

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and eaten. Guests are expected to match her bubbling enthusiasm, indigestion notwithstanding.

3. The workhorse. Lacking imagination, she substitutes muscle power. Somewhat aggressively, she bakes all her own bread, cans her own produce, churns her own butter, would grind her own cornmeal were the means at hand. Eating at her house is wholesome and nourishing for those appetites not inhibited by the feelings of guilt that her virtues instill in the less conscientious.

As in most classifications, pure types are rare. Most competitive cooks fall predominantly into one class but with characteristics of the other two. Universal, however, is a singleness of purpose that can terrify the less talented, dismay the most hardened free loader, and baffle the longest-suffering family.

Marilyn Mercer

1. Is there a single principle behind this classification? If so, what is it? Does the admission in the concluding paragraph of the existence of mixed types invalidate the classification?

2. Note, despite the differences in detail, the similarity in the kind of material included for each group. What are the subpoints?

3. Comment on the functions of the first and last paragraphs.



In the selection below, George Orwell, whose personal-experience account of a day in the life of a French hotel restaurant worker appears on pages 24–27, discusses the kinds of workers on the staff.

F. THE RESTAURANT STAFF⁶

What keeps a hotel going is the fact that the employees take a genuine pride in their work, beastly and silly though it is. If a man idles, the others soon find him out, and conspire against him to get him sacked. Cooks, waiters and *plongeurs* differ greatly in outlook, but they are all alike in being proud of their efficiency.

Undoubtedly the most workmanlike class, and the least servile, are the cooks. They do not earn quite so much as waiters, but their prestige is higher and their employment steadier. The cook does not look upon himself as a servant, but as a skilled workman;

⁶ From George Orwell, *Down and Out in Paris and London*, Harcourt, Brace and Company. Copyright, 1933, by George Orwell.

he is generally called "*un ouvrier*," which a waiter never is. He knows his power—knows that he alone makes or mars a restaurant, and that if he is five minutes late everything is out of gear. He despises the whole non-cooking staff, and makes it a point of honour to insult everyone below the head waiter. And he takes a genuine artistic pride in his work, which demands very great skill. It is not the cooking that is so difficult, but the doing everything to time. Between breakfast and luncheon the head cook at the Hôtel X. would receive orders for several hundred dishes, all to be served at different times; he cooked few of them himself, but he gave instructions about all of them and inspected them before they were sent up. His memory was wonderful. The vouchers were pinned on a board, but the head cook seldom looked at them; everything was stored in his mind, and exactly to the minute, as each dish fell due, he would call out, "*Faites marcher une côtelette de veau*" (or whatever it was) unfailingly. He was an insufferable bully, but he was also an artist. It is for their punctuality, and not for any superiority in technique, that men cooks are preferred to women.

The waiter's outlook is quite different. He too is proud in a way of his skill, but his skill is chiefly in being servile. His work gives him the mentality, not of a workman, but of a snob. He lives perpetually in sight of rich people, stands at their tables, listens to their conversation, sucks up to them with smiles and discreet little jokes. He has the pleasure of spending money by proxy. Moreover, there is always the chance that he may become rich himself, for, though most waiters die poor, they have long runs of luck occasionally. At some cafés on the Grand Boulevard there is so much money to be made that the waiters actually pay the *patron* for their employment. The result is that between constantly seeing money, and hoping to get it, the waiter comes to identify himself to some extent with his employers. He will take pains to serve a meal in style, because he feels that he is participating in the meal himself.

I remember Valenti telling me of some banquet at Nice at which he had once served, and of how it cost two hundred thousand francs and was talked of for months afterwards. "It was splendid, *mon p'tit, mais magnifique!* Jesus Christ! The champagne, the

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silver, the orchids—I have never seen anything like them, and I have seen some things. Ah, it was glorious!”

“But,” I said, “you were only there to wait?”

“Oh, of course. But still, it was splendid.”

The moral is, never be sorry for a waiter. Sometimes when you sit in a restaurant, still stuffing yourself half an hour after closing time, you feel that the tired waiter at your side must surely be despising you. But he is not. He is not thinking as he looks at you, “What an overfed lout”; he is thinking, “One day, when I have saved enough money, I shall be able to imitate that man.” He is ministering to a kind of pleasure he thoroughly understands and admires. And that is why waiters are seldom Socialists, have no effective trade union, and will work twelve hours a day—they work fifteen hours, seven days a week, in many cafés. They are snobs, and they find the servile nature of their work rather congenial.

The *plongeurs*, again, have a different outlook. Theirs is a job which offers no prospects, is intensely exhausting, and at the same time has not a trace of skill or interest; the sort of job that would always be done by women if women were strong enough. All that is required of them is to be constantly on the run, and to put up with long hours and a stuffy atmosphere. They have no way of escaping from this life, for they cannot save a penny from their wages, and working from sixty to a hundred hours a week leaves them no time to train for anything else. The best they can hope for is to find a slightly softer job as night-watchman or lavatory attendant.

And yet the *plongeurs*, low as they are, also have a kind of pride. It is the pride of the drudge—the man who is equal to no matter what quantity of work. At that level, the mere power to go on working like an ox is about the only virtue attainable. *Débrouillard* is what every *plongeur* wants to be called. A *débrouillard* is a man who, even when he is told to do the impossible, will *se débrouiller*—get it done somehow. One of the kitchen *plongeurs* at the Hotel X., a German, was well known as a *débrouillard*. One night an English lord came to the hotel, and the waiters were in despair, for the lord had asked for peaches, and there was none in stock; it was late at night, and the shops would be shut. “Leave it to me,” said the German. He went out, and in ten minutes he was

back with four peaches. He had gone into a neighboring restaurant and stolen them. That is what is meant by a *débrouillard*. The English lord paid for the peaches at twenty francs each.

Mario, who was in charge of the cafeteria, had the typical drudge mentality. All he thought of was getting through the "*boulot*," and he defied you to give him too much of it. Fourteen years underground had left him with about as much natural laziness as a piston rod. "*Faut être dur*," he used to say when anyone complained. You will often hear *plongeurs* boast, "*Je suis dur*"—as though they were soldiers, not male charwomen.

Thus everyone in the hotel had his sense of honour, and when the press of work came we were all ready for a grand concerted effort to get through it. The constant war between the different departments also made for efficiency, for everyone clung to his own privileges and tried to stop the others idling and pilfering.

This is the good side of hotel work. In a hotel a huge and complicated machine is kept running by an inadequate staff, because every man has a well-defined job and does it scrupulously.

George Orwell

1. How many classes of workers are discussed? What are they?
2. This is a ready-made classification, insofar as it divides restaurant workers according to the work they do. But Orwell adds originality by stressing the differences in their outlooks as well as in their jobs. What are these outlooks?
3. Note the vividness contributed by his use of specific illustrative examples in each section, following his general discussion of the class. What are they?
4. Check on the numbers of paragraphs in each section, including the introduction and the conclusion (see p. 14).



G. FOREIGN INFLUENCES IN AMERICAN ART⁷

In general it can be said that the foreign influences on art have usually entered this country in one of three ways. At times, as in the case of the Pennsylvania "Dutch," they have been introduced

⁷ From Donald Drew Egbert, "Foreign Influences in American Art," in *Foreign Influences in American Life*, David F. Bowers (ed.), Princeton University Press, 1944.

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by closely knit bodies of immigrants who bring in their native tradition and continue it even after connection with the homeland has been broken, or at least has become very weak. At other times, the foreign influences have come in through ethnic or national groups who continue to keep up-to-date with developments in what they still consider to be the homeland. To a considerable degree this has been true of the arts of the French in New Orleans. Thirdly, and most important, the foreign influences have come in through Americans who, much more than the Pennsylvania "Dutch" or the Louisiana French, consciously regard themselves as American nationals, but who, for one reason or another, have kept open to influences from abroad. Such native Americans are usually affected by foreign arts for reasons that may be primarily intellectual and artistic, or snobbish, or religious in character. Examples of each variety of reason will be given below when the chief types of artistic influence which have entered the United States in these various ways are investigated. For the foreign artistic influences which have thus modified the arts of the United States can be grouped into four chief types distinguished by the degree and nature of their effect on the art already existing here.

One type consists of those foreign influences which have been not only imported but long kept alive by immigrant or ethnic groups existing in a kind of cultural island, and which hence have had little or no effect on the more characteristically American art of the surrounding regions. In such cases, the art of the cultural island is usually limited to provincial versions of the minor arts of the homeland, as in the case of the household arts and crafts of the Pennsylvania "Dutch." Ordinarily, too, the continued survival of such folk art is the result of a more or less blind adherence to tradition, with the result that—as in so much folk art—there is likely to be a lack of sufficient originality to make either for artistic greatness or for any significant progress. However, the relative simplicity and directness of this kind of art, its loving craftsmanship and its feeling for the qualities of materials, appeal strongly to our own sophisticated age in which primitive art is glorified both for its direct and immediate expressiveness, and for its unsophisticated expression of "natural" man.

A second type of foreign influence includes those foreign artistic currents which by their very nature could strongly reinforce some already existing American tendency or tendencies. A good example of this is the German painting of Düsseldorf which was so highly regarded in America during the mid-nineteenth century. Indeed, from 1840 to 1870 or so, after the decline of the English portrait tradition which had dominated American painting from Colonial times, the academy at Düsseldorf was the favorite place of study for those American painters fortunate enough to be able to secure training abroad. The Düsseldorf style, based as it was on a revival of the literal, highly finished, middle-class genre of seventeenth-century Holland, appealed to both the American middle-class love for literal storytelling in art, and the American regard for technical polish. It is therefore not surprising that so mediocre a painting as Emanuel Leutze's *Washington Crossing the Delaware* (1851) has enjoyed such great popularity in America. For in it Leutze—who worked in both Germany and the United States—shows most of those characteristics of Düsseldorfian painting which also had a great appeal to the average American, even though, in this particular example of it, the scale and subject matter of the painting are more monumental than was usual. In this respect, Eastman Johnson's *The Old Kentucky Home* painted in 1859—a much smaller work dealing with an everyday scene—is more typical of the paintings produced by Americans trained at Düsseldorf. Here again, however, is the detailed storytelling and characteristic careful finish in a picture in which the more directly visual qualities of the art of painting are largely ignored. For the artist has painted each detail in the scene with equal care so that there is no real visual focus to the composition. He has, in short, put in everything he *knew* was there rather than just what an observer could see if he were far enough away to take in the whole scene at a glance.

A third variety of the outside artistic influences that have affected our art consists of those which, while foreign to characteristic American tendencies, appeal to a relatively small number of Americans for some special intellectual, artistic, snobbish, or religious reason. For instance, Americans who received their education—artistic or otherwise—abroad have often been attracted by

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European movements in art which have had no wide appeal for the average American. Similarly, sheer snobbery has at times produced small cliques who have adopted certain European vogues merely from a desire to keep ahead of the Joneses. Such a desire has determined the character of many American art collections, and of course can also be clearly seen in such things as the influence of Paris on the styles of women's dress. Finally, as a good example of a foreign religious influence with a strong appeal for a limited group of Americans, we can cite the Victorian Anglo-Catholicism which was so largely responsible for introducing the Gothic Revival into church architecture in this country. It was directly responsible for the Gothic style of Trinity Church in New York, built between 1839 and 1846 by Richard Upjohn, one of the first "high-church" architects in this country. Upjohn was influenced by the Oxford and Camden movements in England, and by that famous English architect of the Gothic Revival, A. W. N. Pugin, who was so very high-church that his interest in the Christian Middle Ages eventually led him to become a Roman Catholic. And for Trinity Church, Upjohn not only chose Gothic, to him the most Christian style, but insisted on a deep chancel and a cross on the spire against the opposition of a low-church vestry. It is amusing to note that the only way in which he finally won his point about the cross was to place it atop the steeple just before the scaffolding was hastily taken down, so that, in order to remove it, the vestry would have been forced to rebuild the scaffolding at considerable expense. As a result, the cross remained in place.

The three types of influence from abroad which have already been considered—the foreign influences restricted to a small cultural island, the foreign influences reinforcing already existing American tendencies, and the foreign influences appealing for some special reason to a small group of native Americans—are not, however, so important as the fourth variety which combines the second and third types already discussed. That is to say, it consists of foreign tendencies that appeal *both* to widespread tendencies already existing in this country, and also, for particular reasons, to certain small groups of artists, intellectuals, snobs, sectarians, or to some other kind of sharply delimited body.

For example, the Gothic Revival which has affected our architecture so strongly from the end of the eighteenth century to the present day, had an appeal not only to the religious needs of a limited group of high-church Episcopalians as indicated above, but also to certain widespread American tendencies, which in turn were reinforced by romantic and scientific currents characteristic of the nineteenth century in general. For one thing, the complicated structural problems implicit in Gothic vaulting and buttressing appealed to that romanticization of the technical and scientific which was both peculiarly American and particularly characteristic of the nineteenth century. Thus Ralph Adams Cram, the architect in charge of the Episcopal Cathedral of St. John the Divine in New York from 1911 until his death in 1942, was not only an extreme Anglo-Catholic, but in addition was very proud of the structural thinness of the intermediate piers in the Gothic nave which he added to the cathedral. Indeed, he boasted that before the vaults were placed on these stone piers, they could be made to sway by the mere push of a man's hand. It was this sort of delight in the skeleton construction made possible by Gothic methods of building that helped lead many architects to an interest in other materials which would make even thinner structure possible, so that the introduction of iron and steel as structural materials was frequently fostered by Gothic Revivalists. Furthermore, many steel-framed skyscrapers, such as Cass Gilbert's Woolworth Building in New York (1912) or the Chicago Tribune Building by Raymond Hood (1922) were covered with Gothic detail as particularly suited to expressing tall buildings of light construction.

Donald Drew Egbert

1. This essay contains two separate classifications. Which is the more important? What part does the other play in relation to it?

2. What is the principle according to which the first is made? Does it claim to be exhaustive? How many classes does it contain? How much space does it occupy?

3. What principle guided the making of the second? How many classes are involved? What is curious about the last one?

4. What is the chief means used in the expansion of the various classes in each classification?

5. Note the subclassification in ¶4 of the reasons for which foreign art appealed to Americans. How many are listed? How many are illustrated?

6. What special rhetorical purpose is accomplished in ¶5?



The four selections which follow, being student-written, may suggest topics for your own essay of classification.

H. TYPES OF LEARNING⁸

Each university-offered course has its own central idea and purpose. In order for the student to get the most from these courses, he must know the basic idea of each. This sounds amazingly simple, but many students do not have any notion of what they can expect from each course. Let us examine some college courses.

The easiest courses to analyze are the ones which are strictly mechanical. These are courses which teach a student how to do something. By taking a mechanical course, a student learns, or should learn, a skill. Some courses in this category are drafting, typing, and Rhetoric 100. These require very little from the student except practice. He learns by using his growing skill over and over again, until his drawings all have sharp, clear lines, or his fingers automatically hit the right key, or he writes the correct verb tense, or noun case, without half thinking about it. Many of these skills are essential to more advanced courses. However, by themselves they merely give the student a skill, not an education.

Perhaps the best-defined courses are those called scientific. Subjects in this group are physics, chemistry, and most engineering courses. These are courses in the nature of things. A student in these courses learns what things are made of, how they act, and the best ways to make use of them. All these subjects are courses in understanding. They differ from mechanical courses in that respect. A student does not need understanding in most mechanical courses.

A third type of course is in the social studies. These courses teach a student to understand other people and their ideas. They teach him to get the most from what he reads, sees, and hears. Courses in literature are subjects of this type. They are also courses

⁸ From the *Green Caldron*.

in understanding; however, instead of inanimate objects, people, their ideals, and their methods of conveying ideals are studied. A student learns how other people think. He learns to pick the main idea from a book.

The artistic course is the complement of social studies. In an artistic course a student learns to put his own ideas into a medium that other people can understand. This communication may be in the form of an essay, a picture, or anything which can be understood by another person. Artistic courses, then, are mainly courses in creation. An artist takes his own personal ideas and creates something from them.

Few courses fit into any one group. They cut across boundaries to take material from several or all of these categories. Rhetoric 102 will make a good example. This is a course in composition. A student must form his ideas and write them down on paper. The work thus written must be comprehensible to other people. Since this is creation of something which never existed before, we must label Rhetoric 102 as mainly artistic. It has other characteristics, however. In order to write, the student must use mechanics learned as far back as grammar school. He is also expected to read and understand several essays during the semester. This, then, is also a course in social studies. We come to the conclusion, then, that Rhetoric 102 is mainly artistic, with smaller emphasis on social studies and mechanics.

John C. Reynolds

1. What is the principle of classification used here? Is the resulting classification "reasonably complete"?
2. Do you feel that the order in which the classes appear is logical?
3. Compare the conclusion with that of example E.



I. FARMERS⁹

The people who raise the crops and animals that provide our food are often thought of as just farmers by those of us who have not lived among them. Our rural neighbors, however, differ from each other like any other class of people. By their attitude toward

⁹ From the *Green Caldron*.

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their occupation and the quality of farming they do, they fall into three general groups: the periodic farmer, a sunny-day man whose ambition is to make a living by doing no more work than is necessary; the gentleman farmer, a sophisticated man who toys with some hobby while hired men do most of his work; and the scientific farmer, a prosperous man who strives to use his time as efficiently as possible.

The periodic farmer is a man of little education. His way of farming requires little knowledge. He depends mainly on cash crops and hogs for his income, since they require a minimum of care. Because he is allergic to chores, he keeps only one or two cows to supply his own milk. His pigs are kept in the same convenient, unsanitary lot their ancestors occupied. They get a straight corn diet, with never quite enough to satisfy their appetites. His plan of crop rotation includes only corn and soy beans. He plants straight rows regardless of the contour of his fields. The fields are constantly exposed to erosion, and their fertility is rapidly depleted through his lack of rotation and replacement of necessary minerals. The buildings and fences on his farm are quite neglected and therefore dilapidated. His car also receives only the attention necessary to keep it running. He can see no use in keeping records; to him, they would be a waste of time which he could better spend loafing. His periodic farming occupies him only a few days at a time and rarely at all in winter.

The gentleman farmer differs from the shiftless farmer in that he possesses a shiny, well-kept car and a high school education. However, he seems to know very little about his vocation. He may be making a living or relying on an inheritance. At any rate, he does very little work himself. He depends on his employees to get things done. His main interest is his hobby, which may be a herd of pure-bred animals, his machinery, or anything connected with his farm. The trouble with the gentleman farmer is that he farms out of proportion. His hobby, whatever it may be, receives more attention and more financial care than is practical. If, for example, his main interest is a certain breed of cattle, he buys the best stock available and spends extravagantly for its care and management. Meanwhile, all the other parts of his farm go unheeded. His land

and crops receive only a minimum of care. Also he keeps records only on his hobby. In his artificial superiority, he is eager to show off his herd to anyone who may be interested, convincing himself, if no one else, that he is a genius of agriculture.

The scientific farmer is a man who is well educated in every aspect of agriculture. Often he possesses a college education. He is a wise farmer and a business-like man as well. Every operation he puts into practice on his farm is profitable, and he keeps records to prove that. Usually he depends on his livestock for his main income. He keeps the number of his animals balanced to the capacity of his land. He raises his pigs in a clean pasture where swine have not been for at least three years. He raises purebred stock because he knows that they can be kept in prime condition with less feed than scrub animals. His rolling fields are cultivated on the contour to prevent the rapid escape of water and the loss of soil. By the use of legumes in his crop rotation plan and the application of mineral fertilizers to his soil, he keeps his fields capable of producing high crop yields. His homestead is neat and attractive, and although his automobile may not be a late model, he keeps it, like everything else, in perfect condition. For everything that the scientific farmer does, he has behind it a scientific reason.

The group that a farmer falls into could reasonably be determined by his ambition and intelligence. The periodic farmer of course lacks both of these and is therefore least successful in his work. The gentleman farmer, though intelligent, lacks the ambition which makes the scientific farmer a success.

William H. Kellogg

1. Notice the order in which these classes are presented. Could it be changed?

2. What points in common are discussed in each class? To what extent are they controlled by the principle of classification announced in ¶1?



J. MINES

In order to protect harbors and landing beaches from enemy ships or to make shipping lanes hazardous, mines are laid. Although there are many variations of each, there are only four

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basic types of mines, and they vary considerably in effectiveness.

Listed first, because it is perhaps the least effective, is the contact mine. The contact mine is the type that one usually thinks of when the word *mine* is mentioned—the one that is covered with “spikes” or “horns” and is detonated by striking the hull of a ship. Because this mine has to come into actual contact with the ship, it is not as effective as the other types.

Unlike the contact mine, the magnetic mine need have a ship with a metal hull only pass near it to detonate it, a fact which adds to its effectiveness. The magnetic mine is detonated by the magnetic field set up by the ship’s hull, but it is not effective against military ships, which are protected by a system of cables surrounding the hull and neutralizing the magnetic field. This type of mine is most effective against merchant ships that are not equipped with such a system.

Acoustic mines are more effective, but remain only second in effectiveness simply because there is a successful method of “sweeping” them. The acoustic mine is detonated by the sound impulses created by a ship’s engines. Mine sweepers sweep this type of mine by submerging an apparatus called a “hammer box” in the water alongside the ship. This hammer box creates intense impulses that are broadcast ahead of the ship’s engine impulses, thus detonating the mine at a safe distance in front of the sweeper. The acoustic mine is more effective than the magnetic type because few ships are equipped with hammer boxes and because acoustic mines can be detonated regardless of the type of hull.

The most effective mine is the pressure type. This is the newest of the four types, and as yet there is no effective means of sweeping them. The pressure mine, as the name implies, is detonated by the change in water pressure caused by the passage of a ship. Unlike the acoustic or the magnetic types, the pressure mine can be detonated regardless of the type of hull or power of the ship.

Although the pressure mine is the most effective type, it must be understood that any mine is deadly and to be avoided.

R. L. Glover

1. What is the principle of classification used here?
2. What additional principle determines the order in which the types are discussed?

3. Comment on the change in point of view introduced in the last paragraph. Write a more effective conclusion.

ASSIGNMENT

1. For an essay of classification you have a wide choice of subject matter. For example, you may write of classes already existing in guns, boats, airplanes, engines, welding processes, ways of preserving food, swimming strokes, trees, crops, cattle, pets, advertising, music, musical instruments, mathematics, curricula. Some of these subjects also lend themselves to more original handling, depending on the principle of classification you adopt and the attitude you take toward the material. But more likely to demand originality of treatment are subjects such as love, women's hats, weather, television commercials, books, movies, fraternities.

2. You may especially enjoy a personal and original classification of some limited group of people: students, teachers, "dates," pledges, movie or church-goers, fathers, salesmen, customers, employers, waitresses, service station attendants, taxi drivers, bridge players, pilots, amateur fishermen, news commentators, ball players, sports fans, dancers, hitchhikers.

3. Having chosen your subject, decide on a single principle of classification and keep it firmly in mind as you jot down the classes that you will include, making sure that they represent a reasonably complete treatment of the subject. Then determine the most effective order in which to present these several classes and make a brief outline, indicating not only the classes and their order but, with subpoints, the kind of information that you will include under each. (Remember that it should be approximately the same, and presented in approximately the same order, for each class.)

4. Study the use of classification in examples in other units: In Unit 8, the classification (according to what principle?) of those usually regarded as intellectuals in "What an Intellectual Is—and Is Not" (pp. 213–215)—make a brief outline listing the classes and indicating briefly by subpoints the kind of material included in the treatment of each; in Unit 11, the kinds of words in ¶3 of "The Language of Uncertainty" (p. 305) and the kinds of doers of wicked deeds in ¶2 of "Killing for Sport" (p. 328); in Unit 12, the kinds of misfits in ¶4 of "Education by Books" (p. 344). Note on the other hand that in Unit 14—"Teachers Are Human" (p. 414), it is not four *kinds* of teachers that are discussed, but four individuals—examples, not classes.

PART III

◆ Problems in Reasoning

To designate the units in this part of the book as problems in reasoning is not to imply that you have been doing no reasoning in earlier sections. But here we move from an emphasis on organization, on the pattern by which material is arranged, to the intellectual processes by which our minds operate—by which we bring order into our thinking itself. These processes are closely allied, as we shall see, some of them being virtually inseparable. But we shall take them up one by one in order to see the particular strengths and difficulties involved in each.

Unit 8 deals with definition, the process of thinking through to the meaning of a term. In its formal operation this involves the logical processes of deciding in what class the term belongs, and then what particular characteristics it has which distinguish it from all others of that class. But the unit goes beyond this formal exercise into the expanded essay of definition, calling attention to the many methods (including some of those discussed in Parts I and II) which may be used in the expansion.

Unit 9 takes up the problem of analysis, of finding the parts, be it of a mechanism or of a problem, which make up the whole.

This is reminiscent of classification, in Unit 7, but it is less simple than the matter there discussed, of dividing a group into the classes of which it is composed. Analysis is partition, rather than division, and analytical thinking has far broader applications than classification does.

The next three units deal with three kinds of reasoning which are closely connected yet different in method. Unit 10 is concerned with discovering, and predicting, the causal relationships which are one of the chief sources of the order through which we understand the events around us, and certainly the background for much of our reasoning about them.

Unit 11 moves on to induction, the process of arriving at generalizations from an examination of particulars. This process has contributed so much to the development of modern science as to be called the scientific method, but as a method of reasoning it is so far-reaching as to affect areas very distant from the laboratory.

Unit 12 examines the opposite but closely allied process of deduction, the earliest method of reasoning to have been brought to perfection. Here, using generalizations resulting from the inductive method, or from other sources, we exercise the pure logic of the syllogistic process in arriving at the truth about particulars.

The logical processes involved in these five units are ways of reasoning rather than of organizing, and in the assignments here you will have ample opportunity to draw on the aids and patterns you have learned to use in Parts I and II.

◆ Definition

You have already discovered that higher education demands of you a constantly enlarging vocabulary, both general and specialized. Biology, grammar, music, chemistry, economics, drafting, literature—each has a terminology peculiar to itself with which the beginner must be equipped before he can begin to understand the field. Changing world conditions continually produce new terms to meet new needs, and we are constantly encountering, through platform and press, words and phrases new to us or old ones which are taking on new meanings. An increasing interest in semantics, the science of meaning, is drawing particular attention to the need for a more accurate and careful use of words. Notice how much space your textbooks devote to mere definition and how often on examinations you yourself are asked to define, and you will get an idea of what an important part definition plays in expository writing.

A formal definition is based upon a concise, logical pattern which permits of a maximum of information in a minimum of space. It consists of three parts:

1. The **term** (word or phrase) to be defined
2. The **genus**—the class of object or concept to which the term belongs
3. The **differentiae**—those characteristics which differentiate or distinguish it from all others of its class.

You have at your tongue's end a number of such definitions, a single sentence in length, which you have been memorizing since

grade-school days. "A verb [*1—the term to be defined*] is a word [*2—the class to which it belongs*] which shows action or state of being [*3—the characteristics which distinguish it from others—nouns, adverbs, etc.—of the same class*]."

Note the three parts of which the following are composed:

1	2	3
Water	is a liquid	made up of molecules of hydrogen and oxygen in the ratio of 2 to 1.
An epic	is a poem	presenting heroic action in an elevated style.
An owl	is a bird	with large head, strong talons, and nocturnal habits.

You will find it surprisingly difficult to arrive at unexceptionable definitions, in your own words, of the most familiar terms; yet you will seldom get credit for knowing what a thing is unless you can define it. Practice in the writing of such brief formal definitions is good mental discipline as well as excellent training in conciseness and care in the use of words.

- 1. Avoid, in your definition, the twin errors of "is when" and "is where":** "A vacation is when people don't work." "A grocery is where food is sold." *Is*, being a mere linking verb, must be followed by the same type of construction as precedes it, and an adverb clause cannot serve as a predicate nominative. A noun must be defined with a noun, a verb with a verb, an adjective with an adjective, etc.: "To run is to move swiftly." "Shiny means bright."
- 2. Never attempt to define a word by mere repetition.** "A baked potato is a potato that has been baked" adds nothing to what the term to be defined has already told us.
- 3. Whenever possible, define a term in words simpler and more familiar than it is.** The purpose of definition is to clarify, not to confuse. The definition of network in Johnson's dictionary as "anything reticulated or decussated at equal distances with interstices between the intersections" is a well-known example of how *not* to define. Compare the definition of the same word in your own college dictionary.

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4. **Be sure that your genus is large enough to include all the members of your term, but no larger.** The genus *soldier* is too small for the term *lieutenant*, because there are lieutenants in the Navy as well as in the Army. On the other hand, the genus *person* is too large, because it includes far more than necessary. *Commissioned officer* is a happy compromise.
5. **Be sure that your differentiae are precise enough to completely differentiate.** "A flute is a musical instrument played by blowing" includes far too many musical instruments that are not flutes.

Write, in your own words and without benefit of dictionary, formal one-sentence definitions of the following familiar terms:

- | | |
|---------------|---------------|
| 1. apple | 6. vinegar |
| 2. cow | 8. foul ball |
| 3. dictionary | 7. slide rule |
| 4. eye | 9. coed |
| 5. typewriter | 10. democracy |

Then check over the numbered warnings to see whether or not you have committed any of the common errors mentioned, before submitting your work to the further criticism of your classmates or your instructor.

THE ESSAY OF DEFINITION

The difficulty you encountered in the exercise above in packing all you wished to say into a single sentence has doubtless made you aware of the limitations of so brief a definition. Dictionaries, for lack of space, must be content with such brevity; for most purposes, however, additional information is desirable. In the essay of definition, you may define at whatever length you find desirable, as long as everything you write on the subject is pertinent.

1. **The greater length of the essay will permit not only an expanded definition but a far more readable one.** A formal one-sentence definition has about as much reader interest as a mathematical equation; the essay of definition can be personal, amusing, vigorous, stimulating, memorable.

2. **Do not forget, however, that in writing such an essay your first duty is to define.** You may or may not include in it a sentence of formal definition; but your paper must be an expansion of that basic material—in any event not an evasion of it. Without this fact in mind, you may find that you have written a charming familiar essay on a given subject, but no definition.
3. **Note that definition is a type of writing suited to generic rather than specific purposes.** One defines a dog, for instance, rather than our Rover; a church rather than Westminster Abbey; a certain type of airplane rather than a specific plane of that type. (Note the kinds of topics suggested at the end of this unit.) Other kinds of writing—description, the character sketch—are better suited to treating particular things.

To add fullness and interest to basic data, the essay of definition may use numerous expository methods. Note how many of the kinds of writing discussed in earlier units appear below.

1. DETAILS

Not content with briefly stated differentiae, the essay of definition may go on and list great numbers of distinguishing characteristics. To the bare definition of a dog as a “carnivorous domesticated mammal of the family Canidae,” there may be added numerous descriptive details as to size, build, color, etc.

The *masonquo* is a six-stringed lyre having a hollow leather-covered sound-chamber much like that of a banjo. It has a bridge and, since it lacks a neck or fingerboard, the strings are stretched to a framework of sticks. The keys are primitive but ingenious and effective. All six strings are struck simultaneously with a small piece of leather or a feather. (Harold Courlander, *Musical Quarterly*, July, 1944.)

2. EXAMPLES AND INCIDENTS

The definition of a general subject can be made more specific through the use of examples: Protestantism might be clarified by reference to the Lutheran or other sect. Or incidents may be used to render abstract terms concrete: the old story of Abe Lincoln's walking miles to return a few cents owed its popularity to the fact

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that, by illustrating honesty in action, it got the idea of that virtue across much more effectively than could be done by any discussion of honesty in the abstract.

Drop a cricket ball from your hand and it falls to the ground. We say that the cause of its fall is the gravitational pull of the earth. In the same way, a cricket ball thrown into the air does not move on forever in the direction in which it is thrown; if it did it would leave the earth for good, and voyage off into space. It is saved from this fate by the earth's gravitational pull which drags it gradually down, so that it falls back to earth. The faster we throw it, the further it travels before this occurs; a similar ball projected from a gun would travel for many miles before being pulled back to earth. (Sir James Jeans, *The Universe Around Us*.)

3. COMPARISON AND CONTRAST

The unfamiliar may be defined by showing its likeness to the familiar or its difference from it.

Like gliding, ballooning depends for movement on luck with thermals, which are air currents rising off sun-warmed fields and hills; unlike gliding, ballooning gives a pilot no control of direction—except up and down. (*The New Yorker*, July 20, 1957.)

By comparison, a strange object may be described as "the shape of a hen's egg" or "the color of a tomato."

To the wanderer from temperate zones, the papaya might be a dwarfed Tom Watson or an unripe cantaloupe. This interesting native of the torrid zone assumes a variety of shapes and sizes. It may be elongated like a watermelon, or almost spherical, or even slightly compressed on one end, like our crookneck squash. Within, it is much like a muskmelon, with a multitude of seeds which cling tenaciously to the firm, thick, salmon-colored lining which is its edible part. (G. W. James, the *Green Caldron*.)

By contrast, a thing may be described as "larger than a tennis ball" or "not so sour as a lemon." The following example is from a definition of the word *tact*.

A great many would-be socialites entertain the illusion that politeness and tact are the same thing. That is why they are only would-be's.

Politeness is a negative, and tact a positive, virtue. Politeness is merely avoiding trampling on another person's toes, while tact is placing a Persian carpet under his feet. (Margaret Van Horne, the *Green Cal-dron*.)

4. NEGATION

It is often helpful also to mention what a thing is *not*, in order to clear the ground for explaining what it *is*. This method is particularly useful in eliminating things which might, if not mentioned, be confused with the thing to be defined: "Botanically speaking, a tomato is not a vegetable." "A leprechaun is not to be confused with a ghost." (A good example appears in ¶2 on p. 352.)

Research is a word that is often used narrowly, but I am using it not in any mean and cramped sense. It is not, for instance, restricted to the uncovering of specific new facts, or the development of new scientific processes, although it is partly this. It is not encompassed by learned papers in scholarly journals, although it is certainly this among other things. By research I mean, as well as all this, the publication of a biography, or a volume of poetry, or the delivery of a lecture that sets off a mental chain reaction among students. (Claude T. Bissell, *What the Colleges Are Doing*.)

5. CLASSIFICATION

The definition of a term denoting a group can be extended by indicating the classes of which it is composed; a definition of men's service organizations might include the major kinds of clubs—Rotary, Kiwanis, etc.

To reason is to draw inferences or conclusions from propositions. The propositions on which the inferences are based may be the result of observations or they may be products of the mind. In the former case, the reasoning is generally called *inductive*; in the latter case, it is called *deductive*. (Mayme I. Logsdon, *A Mathematician Explains*.)

6. ANALYSIS

Another logical means of expanding a basic definition is to break down the object to be defined into the parts of which it is composed: "A good composition has a beginning, a middle, and an end."

A power mower, so popular with householders today, consists of a source of power, usually a small gasoline engine; a cutting blade, usually rotary; a transmission system by which the power is applied to the blade; and a frame to support the mechanism, a set of wheels to make it movable, and a handle by which the operator can guide it. (Louis Roher, student theme.)

7. ORIGINS AND CAUSES

The nature of some subjects demands definition in terms of their backgrounds. The meaning of a word like *radar* is implicit in its origin ("ra" stands for *radio*, "d" for *detection*, "a" for *and*, and "r" for *ranging*); and a phenomenon like a geyser or a volcano can best be explained through its cause.

The meter was originally intended to be one ten-millionth of the distance from the equator to the pole of the earth, measured on the surface. The measurements by means of which the first meter was prepared were inaccurate, however, and the real meter is the distance, measured at the freezing point of water, between two marks on a bar of platinum-iridium kept at the International Bureau of Weights and Measures at Sèvres, France. (W. A. Noyes, *Textbook of Chemistry*.)

8. RESULTS, EFFECTS, AND USES

Many words call for discussion in terms of their consequences: *Christianity* and *Communism*, for example, need to be explained in terms of their results as well as of their origins, and *war* and *depression* in terms of their effects. Definitions of mechanisms and processes (radar is again an example) are equally likely to involve a discussion of the uses to which they are put.

Television has, from its beginnings, been a means of entertainment for countless people. But it is more than this: it is perhaps the greatest single source of education that the world has ever known. Commercial stations, small and large, devote much of their time to programs of educational as well as entertainment value, some of them stemming directly from our schools and colleges. Our educational institutions are now beginning to experiment with classroom teaching by means of closed-circuit television. And still the educational possibilities of this relatively new medium have scarcely been touched, and what tele-

vision may ultimately mean to mankind has yet to be determined. (Dorothy Johns, student theme.)

Organization

As you note how many of the expository patterns and aids previously studied are included in this list of the methods of definition, you will realize that one simple pattern or plan cannot be laid out for the essay of definition as was done for the assignments in Part II, for in it any or all of these patterns may be successfully combined. Your plan will depend entirely upon the demands of your subject and your taste as a writer. A definition of Americanism, for instance, might involve a detailed breaking-down of the term into the qualities of which you believe it to be composed; it might include examples of true Americanism in action, a contrast between real Americanism and the false varieties (a comparison of it with other "isms" would be illuminating); and a discussion of how it came to be and of its effects on a people and the world would also be in order. But how best to arrange and mingle this ample and varied material is a problem for which there is no ready-made answer.

EXAMPLES

The examples which follow vary in subject matter from the tangible to the abstract; in style from expanded formal definitions to informal essays; in length from a single paragraph to several pages. Determine for each what methods have been used in development (see pp. 200-203). The first one, for example, uses details, examples, comparison and contrast, origins, and uses; the second, classification and negation.

A. MAPS¹

A map is a conventional picture of an area of land, sea, or sky. Perhaps the maps most widely used are the road maps given away by the oil companies. They show the cultural features such as states, towns, parks, and roads, especially paved roads. They show also natural features, such as rivers and lakes, and sometimes

¹ From C. C. Wylie, *Astronomy, Maps, and Weather*, Harper & Brothers, 1942.

mountains. As simple maps, most automobile drivers have on various occasions used sketches drawn by service station men, or by friends, to show the best automobile route from one town to another.

The distinction usually made between "maps" and "charts" is that a chart is a representation of an area consisting chiefly of water; a map represents an area that is predominantly land. It is easy to see how this distinction arose in the days when there was no navigation over land, but a truer distinction is that charts are specially designed for use in navigation, whether at sea or in the air. . . .

Maps have been used since the earliest civilizations, and explorers find that they are used in rather simple civilizations at the present time by people who are accustomed to traveling. For example, Arctic explorers have obtained considerable help from maps of the coast lines showing settlements, drawn by Eskimo people. Occasionally maps show not only the roads, but pictures of other features. One of the earliest such maps dates from about 1400 B.C. It shows not only roads, but also lakes with fish, and a canal with crocodiles and a bridge over the canal. This is somewhat similar to the modern maps of a state which show for each large town some feature of interest or the chief products of that town.

C. C. Wylie



B. OBSERVATION²

Observation is the act of apprehending things and events, their attributes and their concrete relationships. From the point of view of scientific interest two types of observation may be distinguished, namely: (1) The *bare observation* of phenomena under conditions which are beyond the control of the investigator, and (2) *experiment*, that is, the observation of phenomena under conditions controlled by the investigator. What distinguishes experiment from bare observation is *control* over what is observed, not the use of

² From Abraham Wolf, "Scientific Method," *Encyclopaedia Britannica*, XX (14th ed.), 128b.

scientific apparatus, nor the amount of trouble taken. The mere use of telescopes or microscopes, etc., even the selection of specially suitable times and places of observation, does not constitute an experiment, if there is no control over the phenomena observed. On the other hand, where there is such control, there is experiment, even if next to no apparatus be used, and the amount of trouble involved be negligible. The making of experiments usually demands the employment of technical methods, but the main interest centers in the observations made possible thereby. The great advantage of experiment over bare observation is that it renders possible a more reliable analysis of complex phenomena, and more reliable inferences about their connections, by the variation of circumstances which it effects. Its importance is so great that people commonly speak of "experimental method." The objection to this is that experiment may be, and is, used in connection with various methods, which are differentiated on other, and more legitimate, grounds. To speak of a method of observation is even less permissible, seeing that no method can be employed without it.

Abraham Wolf



C. THE BENDS³

The bends, or caisson disease, is a painful, crippling and sometimes fatal affliction of divers, of which the first notable medical observation was made on the sandhogs who worked in dry pressurized shafts to dig the pier excavations of the Brooklyn Bridge. The workers often came up in tortured bodily positions which reminded their mates of a feminine posture fad of the moment called "the Grecian bend." Ever since then this terrible and easily averted accident has been called "the bends."

It is caused by the fact that a diver in pressure is breathing multiples of nitrogen, an inert gas which constitutes 78 per cent of the atmosphere and does not entirely pass away in a diver's exhalations. Instead it goes into solution in the blood and gristle. When the diver rises into lesser pressure, the nitrogen comes out of com-

³ From J. Y. Cousteau, *The Silent World*. Copyright, 1953, by Harper & Brothers. By permission of the publisher.

pression and becomes froth, on the same principle as opening a bottle of champagne. The CO_2 in champagne, which has been under pressure by the cork, expands theatrically when liberated. So does the nitrogen of the diver's body when he passes into lighter water pressure. In mild cases the froth gives him pains in the joints. In severe cases the nitrogen bubbles can clog the veins, cut off the spinal ganglia or cause instant death by heart embolism.

J. Y. Cousteau



D. SCIENCE⁴

Science cannot simply be defined as exact knowledge. In the first place, as Jeans once remarked, a heap of unorganized facts is no more a science than a heap of bricks is a house. Too, information which is both precise and highly organized need not be scientific. The classical Chinese scholar or the modern English professor knows just what he is talking about, but the subject matter is proudly non-scientific. Music and theology also come to mind. Even exact, systematic knowledge about the physical universe is not necessarily science as we understand it. The Babylonians tabulated stellar and planetary motions with some precision, had pretty good rule-of-thumb mathematics to help them . . . and came up with astrology. Clearly, the *goal* and the *method* of gathering facts are more important than the particular facts which happen to turn up. The scientific method is certainly not identical with the playful tinkering which led to the bow and arrow, or even with the painful learning-from-experience which produced agriculture. Conceivably a researcher could try everything in shotgun fashion and eventually stumble on a discovery, but in practice he has no way to relate isolated observations to each other without a theory; and the same theory will suggest to him what else to look for and how to refine his knowledge of what he already has found.

By science, therefore, we Westerners mean a body of more-or-less organized fact and theory together with a process of discovery (the scientific method) involving hypothetical explanations whose

⁴ From Poul Anderson, "How Social Is Science?" *Saturday Review*, April 27, 1957, pp. 9-10.

deductive consequences are checked against observed data and which are discarded when they don't work. One distinction should be made clear from the start. While scientific knowledge and procedure have yielded much modern technology, science is not a collection of industrial recipes or gadgets. Most technological advances are results—one way or another—of the scientific method; but they are not themselves a part of it.

Poul Anderson



E. EDUCATIONAL TELEVISION⁵

What I mean by educational television is simply this: it is *education* by means of a new and powerful communications device which we call television. It is education of all types and of all levels, for children and for adults, in schools and at home, for credit and not for credit; it is formal and informal; it is traditional and experimental. But first, last, and always, it is education.

What then do I mean by education? I suppose I like best the statement which describes education as any experience which enables a person to approach more nearly his potential contribution to himself and society.

Thus, I would describe educational television as any television experience which broadens or stretches an individual, which excites his aspirations, and extends his capabilities, and which better equips him to achieve his ultimate potential, whatever that may be. It may take place at eight and at eighty, at 8 A.M. and 8 P.M., it may take place in a living room and a classroom.

It is rightly pointed out by some persons, I believe, that what is education for one person is not necessarily education for another. To which I presume the only honest answer is that each of us must establish, in the last instance, his own standards. I can only hope that not too many of us insist on establishing standards which will permit of describing "Wyatt Earp" or "Beat the Clock" as broadening or educational.

John K. Weiss



⁵ From John K. Weiss, "Magic in Mass Communication," *Saturday Review*, February 15, 1958, p. 11.

F. STATUS⁶

From casual reading, I gather that the term "status" is now enjoying a phenomenal vogue. In the very old days, man only bought, sold, produced and consumed. Later, "the need for sexual expression" was invoked to account for whatever seemed otherwise unaccountable. Now it seems that even sex is relegated to second place and man is first of all an animal motivated by a "desire for status."

Under this designation is lumped without discrimination any aspiration toward distinction of any kind. "Garbage collectors who pull political wires to get themselves appointed manager of the city dump" (the phrase is H. L. Mencken's) are men seeking status; so is anyone who undertakes to conduct a department in *The American Scholar*; so, for that matter, is anyone who aspires to recognized excellence or eminence in any field of human activity. To make any distinction would be to deal in intangibles, and intangibles are abhorred by science.

Moreover (at least so far as my admittedly limited familiarity with writings on the subject goes), the word "status" is seldom used without at least faintly derogatory connotations. It always seems to imply a mean desire to justify the feeling that one is better than one's neighbors; and the implication seems to be that if the desire for status (which includes all the various not quite identical impulses which used to be called "ambition," "aspiration," "pursuit of excellence," et cetera) could somehow be eliminated, we should be a great deal nearer to the achievement of that true democracy in which all real as well as all artificial distinctions have been abolished. Then all men would have not only equal opportunities (which constitutes the first step) and be equally secure (the second step) but would also be and remain in every respect equal. The very concept of status will have to disappear in a truly classless society—which means of course that every desire to *know* more, *do* more or *be* more than the average will have to disappear along with the commoner desire to *have* more.

Joseph Wood Krutch

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⁶ From Joseph Wood Krutch, "If You Don't Mind My Saying So . . .," *American Scholar*, Winter, 1956-57, pp. 90-91.

G. WHAT IS CULTURE?⁷

The impact of millions of people upon other millions during the past century and a half in America interests the sociologist in its effect both upon the culture of the immigrants and upon the culture of the Americans.

It is easy enough to say that the influx of foreigners has inevitably had an effect upon American culture. But do we understand specifically what we mean by "culture"? We realize that the term means more than refinement and a broad education; what else does it mean? . . .

Note, first of all, that *culture is not biological*. It has nothing to do with physical heredity. One of the first lessons we learn in our biology courses is that all human beings, of whatever color or breed, belong to the single species *Homo sapiens*; any normal adult male can mate with any normal adult female; all normal human beings share the pangs of hunger, the drive of sex, the range of emotions from fear to exaltation, the ability to talk, and the power of reasoning. In these respects, black does not differ from white, nor Oriental from American Indian.

Our biology courses teach us next that heredity is a stable, relatively unchanging factor. Man's physical characteristics have not appreciably changed within the past ten thousand years. The physical traits of parents will be passed on to their children according to Mendelian laws. Tall black parents with flat noses and kinky hair will have children who resemble them; parents of Mongoloid physical characteristics will produce children Mongoloid in appearance.

So much is patent. But is there a Negro *culture*? Does a baby born to Chinese parents have a predisposition to Chinese culture? The answer is no. Before we have been with a Frenchman and a German for ten minutes we recognize radical differences between them. But this difference may not be one of appearance. Indeed, many an expert anthropologist is unable to distinguish the national-

⁷ From James G. Leyburn, "The Problem of Ethnic and National Impact from a Sociological Point of View," in *Foreign Influences in American Life*, David F. Bowers, ed., Princeton University Press, 1944.

ity of a member of the white race (or of the black or any other) from his looks alone. What marks off the Frenchman from the German is his culture—not what he has biologically inherited, but what he has learned from infancy onward in his social environment: his language, his customs, his ideals, his preferences, his behavior.

Culture is not human nature, but second nature. If a French baby were adopted at birth by Eskimos, before he had begun to learn French habits of thought and action, he would grow up an Eskimo in everything but appearance; he would eat blubber, hunt seals, make kayaks, and he would lack all those characteristics which we commonly attribute to Frenchmen—logicality, thrift, excitability, and the rest—except in so far as they were also Eskimo characteristics. When we speak of such traits as French excitability, the Latin temperament, Dutch phlegm, English restraint, we tend to think that these are inherent in the people. They are not. They are culturally approved attitudes which are impressed upon a child almost at his mother's breast. To use our former illustration, an infant of typical Dutch parents growing up in Italy under normal circumstances, and with Italian foster parents, would have a Latin temperament.

Our culture, then, we get by imitation and inculcation from the people among whom we grow up. There are among us many hundred-per-cent Americans who are children or grandchildren of tall blond Swedes or small swarthy Greeks. The hereditary physical traits have not changed unless there has been intermarriage, but the culture has.

The upshot of this matter is that we need never fear that alien *blood* can in any way affect our culture, nor need we fear intermarriage with any of our immigrants.

What precisely is culture? It consists of three parts: ideas, behavior, and material things. If you went on an ethnographical expedition whose purpose was to describe the culture of a primitive tribe, you would try to bring back a report of what the people thought, what they did, and what they had—as a group. And with your outsider's detachment, you would probably be able to give a pretty fair description of the essentials of their culture. It is not so easy to describe our own complicated American culture (not only

because it is complicated, but also because, being parts of it, we cannot view it objectively), and I know of no one, historian, sociologist, anthropologist, or philosophical critic, who has been able to give us more than a partial picture.

These three components of culture (which we may call the mental, the behavioral, and the material) are all closely interrelated with each other. . . . Being an American does not mean to us *primarily* the things we use—our automobiles, our houses, our machines, our roads, our chewing gum. It does not even mean *primarily* our behavior, although this touches us more deeply. What really stirs our hearts and minds is our set of ideals and values. Often we do not realize explicitly what these are until they are threatened. But in a crisis we know with our innermost being how dear to us are our American ideals of democracy, decency, and individual freedom, our belief in free speech and in free elections and in the right to worship as we choose, our family mores, our religious faith, our respect for certain symbols (the American flag, for example) which convey these ideals to our attention. It is this *mental* aspect of culture which gives us what security we have in life.

James G. Leyburn



H. WHAT AN INTELLECTUAL IS—AND IS NOT⁸

One of Emerson's complaints when he wrote "The American Scholar" was that his country had not yet developed a sizeable body of intellectuals. That complaint is seldom heard any more. Nowadays the grievance which spokesmen for this group express most often is not that America lacks intellectuals, but that she does not love them, that in fact she rejects them and refuses to listen to their counsel on any important subject.

Whether America has actually jilted its intellectuals or not, it is undoubtedly true that many of them believe that she has. They often describe their characteristic symptom as a feeling of *alienation*. That word is so romantic, not to say exotic, and vibrates, cello-like, with such beautifully tragic overtones that it is almost enough

⁸ From Morton Cronin, "The American Intellectual," *American Association of University Professors Bulletin*, June, 1958, pp. 403-406.

in itself to win an argument. But when a feeling of repudiation flourishes in a nonintellectual, it generally receives a chillingly clinical designation: *persecution complex*. Which is the fairer term depends, of course, on the facts of the matter. Is it true that the American intellectual is rejected and considered of no account in his society? I am going to suggest that it is not true. Father Bruckberger told part of the story when he made the simple observation that it is the intellectuals who have rejected America (*Harper's*, February, 1956). But they have done more than that. They have grown dissatisfied with the role of the intellectual. It is they, not America, who have become anti-intellectual.

The object of our scrutiny pleads for definition. What is an intellectual? I shall define him as *properly* an individual who has elected as his primary duty and pleasure in life the activity of thinking in a Socratic way about moral problems, whether these be social or individual. He explores such problems consciously, articulately, and candidly, first by asking factual questions, then by asking moral questions, finally by suggesting action which seems appropriate in the light of the factual and moral information which he has elicited. His function is analogous to that of a judge, who must first ascertain the facts, then the law, and in the end must accept the obligation of revealing in as obvious a manner as possible the course of reasoning which led him to his decision.

This definition excludes many individuals who are usually referred to as intellectuals—the average scientist, for one. I have excluded him because, while his accomplishments may contribute to the solution of moral problems, he has not been charged, either by society or by himself, with the task of accosting any but the factual aspects of those problems. Like other human beings, he encounters moral issues even in the everyday performance of his routine duties—he is not supposed to cook his experiments, manufacture evidence, or doctor his reports. But his primary task is not to think about the moral code which governs his activity, any more than a businessman is expected to dedicate his best energies to an exploration of business ethics. During most of his waking life he will take his code for granted, as the businessman takes his ethics.

The definition also excludes the majority of teachers, even on

the college level, despite the fact that teaching has traditionally been the method whereby many intellectuals earn their living. The intellectual bent of most teachers is only slightly above the average for the population as a whole. They may teach very well, and more than earn their salaries, but most of them bring little or no independent reflection to bear on human problems which involve moral judgment. This description even fits the majority of eminent, and justly eminent, scholars. Being learned in some branch of human knowledge is one thing; living in "public and illustrious thoughts," as Emerson would say, is something else.

The definition also excludes creative writers and artists, as such. They make an indispensable contribution to moral life, but it is not a Socratic contribution. They must dramatize and embellish their argument, and this necessity introduces many supra-realistic and extra-logical elements. In fact, an artist is well within his rights if he departs this world more or less completely—in music and modern painting this is the rule rather than the exception—and creates something in the realm of pure art which does not answer at all to the moral or sociological world in the ordinary sense.

The role of the intellectual must also be distinguished from that of the politician. The latter shares with the intellectual a preoccupation with moral problems, but he is not free to range where he wishes in his inspection of man's estate and to consider human problems on whatever level of abstractness or concreteness he desires. Furthermore, his duties prevent him from developing that candor which is indispensable in the intellectual. One of his principal obligations is to compose differences, and this obligation will often generate prudential reasons for not stating the whole truth as he sees it. He may think very well, and after the Socratic manner, but if he consistently reveals the full nature of his thinking he will become a bad politician, and eventually no politician at all.

Finally, the definition separates the intellectual from the saint, the prophet, and the revolutionary. These last make the mightiest of all contributions to moral life. If any individual human beings can be said to create or discover moral values for an entire people, they are the ones who do it. But, once again, the character of their main activity cannot be called Socratic. Their typical utterances

are short, sententious, and authoritative. What makes men saints, prophets, or revolutionaries is not so much their plans for mankind as it is their determination to inaugurate those plans. Convinced that they have found the truth, they concentrate—rightly, for them—on living it and making it prevail, in the course of which they do not seek the dialectical opposition which the Socratic thinker requires. Their characteristic tendency is to fight their battle with slogans and vivid affirmations which briskly summarize their thought and experience.

Precisely where, then, can one lay hold of intellectuals? Well, they can be detected in any occupation, although in some occupations you will have to conduct a long day's hunt in order to bag one. Some teachers are intellectuals. Also some journalists. Even some editors. Some clergymen. Most theologians, I suspect, although I never met one. Some lawyers, usually young ones with time on their hands or old ones on the federal bench. Very few doctors nowadays, for obvious reasons. Some college presidents, theoretically, but I cannot remember any in my time, except Hutchins and one other whose name would not mean anything to you. An occasional businessman, so help me. Some women, no doubt. Even longshoremen contribute their portion to this category, as Eric Hoffer proves.

But in no case will a man's trade or profession necessarily mark him as an intellectual. That status is only achieved by the cultivation of three characteristics, none of which has anything in particular to do with the classifications used in employment offices.

First of all, an intellectual is interested in moral problems as they concern the generality of people, not just as they concern himself, his relatives, and his close associates. The problems with which he himself is afflicted will influence the direction of his thinking, but his thinking does not stop with whatever *modus vivendi* he works out between the world and himself. Briefly, he considers general problems, seeks general solutions, and contributes to the public philosophy.

Secondly, his views are fully articulated. He is a conscious thinker. He collects evidence, weighs and sifts it, and exhibits a developed capacity for separating the true from the false. He does

not mind disclosing his premises and explaining his terms. He does not disdain exceptions and qualifications, nor shrink from ironies and paradoxes. His mode of discourse, in short, is at the opposite extreme from the gnomic utterance of the intuitive thinker.

His third and most important characteristic is his willingness—indeed, his eagerness—to subject his views to critical discussion. If he is a good example of his type he will glow with health and good humor in an argument. He stalks truth in the dialectic maze the way some men maneuver for love in the labyrinth of romance. Yet his object is not to score debating points. For him the pursuit of truth must be cooperative, as well as dialectic, and all the pleasure vanishes when that pursuit turns into a mere contest of wills with his interlocutor. It is easy for him to say “I don’t know,” and he is impressed when his own questions evoke that reply.

From what I have said concerning the occupational habitat of intellectuals, it naturally follows that, despite their absorption in what is more or less public business, they do not always occupy a public stage. Indeed, as I conceive the species, most of them do not. When the circumstances of their lives invite publication, some portion of their reflections will usually appear in print. And a few, like Walter Lippmann, Reinhold Niebuhr, and Sidney Hook, will become really public figures. But the type is not determined by the size of its audience. An intellectual’s audience may consist of only a small circle of friends—no congregation, no band of students even—and he will still perform the intellectual’s function as truly and authentically as his famous brothers.

Morton Cronin



I. LAGNIAPPE⁹

We picked up one excellent word—a word worth traveling to New Orleans to get; a nice, limber, expressive, handy word—“Lagniappe.” They pronounce it *lanny-yap*. It is Spanish—so they said. We discovered it at the head of a column of odds and ends in the *Picayune* the first day; heard twenty people use it the second; inquired what it meant the third; adopted it and got facility in swing-

⁹ From Mark Twain, *Life on the Mississippi*, Harper & Brothers, 1875.

DEFINITION

ing it the fourth. It has a restricted meaning, but I think the people spread it out a little when they choose. It is the equivalent of the thirteenth roll in a "baker's dozen." It is something thrown in, gratis, for good measure. The custom originated in the Spanish quarter of the city. When a child or a servant buys something in a shop—or even the mayor or the governor, for aught I know—he finishes the operation by saying:

"Give me something for lagniappe."

The shopman always responds; gives the child a bit of licorice root, gives the servant a cheap cigar or a spool of thread, gives the governor—I don't know what he gives the governor; support, likely.

When you are invited to drink—and this does occur now and then in New Orleans—and you say, "What, again?—no, I've had enough," the other party says, "But just this one time more—this is for lagniappe." When the beau perceives that he is stacking his compliments a trifle too high, and sees by the young lady's countenance that the edifice would have been better with the top compliment left off, he puts his "I beg pardon, no harm intended," into the briefer form of "Oh, that's for lagniappe." If the waiter in the restaurant stumbles and spills a gill of coffee down the back of your neck, he says, "F'r lagniappe, sah," and gets you another cup without extra charge.

Mark Twain



The next four examples are student-written. Notice the kinds of subjects chosen.

J. "NO SWEAT"

"No sweat" is one of the most descriptive slang terms that I have ever encountered. I first heard the term used in Korea, where it appeared in almost every conversation among the American soldiers stationed there. It is admittedly a somewhat vulgar expression for formal use, but for saying much in a few words, it is hard to beat.

Strangely enough, "no sweat" does not refer to the amount of work involved in doing something, nor yet to the temperature. It refers to the absence of worry and apprehension involved in a cer-

tain action. Used properly, it carries a note of reassurance; it is a short way of saying, "Don't work yourself up over this matter, as it is all taken care of."

For example, let us suppose that a lovely young lady, in backing her car out of a parking lot, accidentally scrapes a young man's fender. The young man gallantly releases her from all responsibility by saying cheerfully, "No sweat," and the situation probably terminates in a date instead of a lawsuit.

But the expression means more than a release from obligation, as can be seen from the following example: A production engineer calls in his foreman and explains that he will need four thousand brake units by the end of the week. The foreman replies, "No sweat," and the production engineer knows he is safe in telling the company's sales representative to confirm delivery.

If "no sweat" had been current in New Orleans at the time Mark Twain wrote "Lagniappe," the restaurant scene in which the waiter spilled coffee down the customer's neck would have had a different outcome. Before the careless fellow had had time to make any kind of apology, the injured patron would have looked up with a smile and said, "No sweat," and the incident would have been closed.

John D. Myers



K. THE RUANA

It is easy to explain what a ruana is, in terms of its physical characteristics. It is merely a square piece of heavy woolen cloth worn as a garment by the male Indians of the South American mountains, with a hole in the center large enough to let the head through so that the material can hang from the shoulders. As it usually is made to fall about to the knees, its size depends upon the height of its wearer.

But to define the intrinsic value that this piece of cloth has for its owner is a more difficult task. The ruana is as old, it would appear, as the Indian race itself. Generation after generation has worn it, but its popularity has never diminished with the passage of time.

When a man-child is old enough to walk well—at the age of

three, perhaps—his parents buy him his first ruana. From then on, his ruana will be his inseparable companion. With it he will cover himself for warmth when, tired of walking home from the town where he has been to sell his products, he lies down by the roadside to sleep for a while; with it he will cover his Indian girl when, enchanted by the beauty of the moon on a cold night, they decide to walk to the top of a nearby hill. It will keep him warm when the roof of his little house is not visible; it will comfort him when, desperate for rain for his crops, he gets up in the night to pray to his God.

Should another man insult him or his family, he will spread his ruana on the ground in front of his enemy, daring him to walk over it. If the other man does so, it is an insult to the owner's honor, and the two will fight with their machetes until one is dead, or is forced to surrender and beg the other's pardon. During the fight, each man rolls an edge of his ruana around his left arm, leaving the rest to hang as a shield.

The services that the ruana renders to its Indian owner are innumerable. To put it briefly, the ruana is his faithful and eternal companion. Throughout his life he wears it every day and on every occasion, and when he dies he is buried by his relatives with his ruana wrapped about him.

Pablo Emilio Andrade



L. Poi¹⁰

Every true Hawaiian is a lover of poi; his life is not complete without it. Poi, a food originating in the Hawaiian Islands, constitutes the major portion of the diet of the native population. Poi is a fermented paste made from the roots of the taro plant, which are all gathered by hand, then pounded into a thick, sticky, whitish, doughlike substance.

Poi, in this first stage, has a flat taste, but this is the only stage at which it is edible by individuals who are new to the "Crossroads of the Pacific." It will never meet the approval of the native in this condition. The paste must first be placed in the sun to ferment.

¹⁰ From the *Green Caldron*.

The fermentation process changes the color of the paste to a shade of light tan. It also changes the taste considerably. To the uneducated tongue, poi is a unique experience, one that really defies description. Suffice it to say, it is now sour, bitter, and the last thing in the world one wants to eat. Nevertheless, it is the *pièce de résistance* for the true Hawaiian.

Poi has the same place in Hawaii that the Irish potato has in the United States. It is eaten in nearly every manner and form imaginable. It is served hot, cold, and lukewarm. It can be baked, boiled, or stewed. It can be part of the appetizer, entree, or dessert. If the Hawaiian hostess wants complete success she serves poi at every meal. Her reputation as a connoisseur of fine food soon becomes established.

The Hawaiian thrives on poi, but it becomes a real treat for him when it is mixed with raw fish. To any stranger this mixture looks weird. One taste will usually bear out this impression. A native Hawaiian finds it very difficult to believe that everyone doesn't immediately like his "staff of life."

There are various ways in which poi is classified. One method is by the color. The common variety is tan in color, but one will also find pink, red, and light blue poi. The colored poi is really considered to be a delicacy to get excited over; and for this reason, it brings a much better price on the market. The color is the result of the selection of particular types of taro roots. These special varieties are rather limited, so that explains the esteem in which they are held. Pink poi is the least plentiful of all and it is the variety one will find served at all government dinners. It can be added that the color has little effect on the taste for the inexperienced poi-eater.

Poi is eaten with the fingers, and only with the fingers. The natives insist this is the only way in which one can secure the full flavor of the dish. This method of eating leads into another classification, determined by the consistency: one-finger poi, two-finger poi, and three-finger poi. The one-finger poi is the thickest, permitting an ample amount to be conveyed to the mouth on one finger. Two-finger poi is the most popular of all the varieties. The

three-finger poi is very thin, and the least popular, best suited for babies and the aged.

Eating poi with the fingers is really an art, an art difficult to master. The index and second fingers are the ones most commonly used. One must hold these fingers rigidly together and lower them slowly into the dish of poi. He must move his fingers in a clockwise motion continually, withdraw them suddenly, and then transport the accumulated material to the mouth. It is considered very good manners to emit audible sounds while in the process of removing the sticky paste from the fingers.

Poi has been known on the islands since the beginning of their history, and from all indications this fermented product of the taro root will continue to be a vital item in the life and economy of the Hawaiians.

Leroy F. Mumford



M. THE REAL MEANING OF COLLEGE¹¹

The contemporary college has come to have a great variety of meanings to its students. With the advent of a greater and greater number of college freshmen each year has come a host of misconceptions about higher education. Unimportant aspects of college life have succeeded in replacing education as the prime purpose of a university. One of these aspects is social life. To minimize the importance of social activities in college life is wrong; to stress them in a manner disproportionate to their actual worth is a far greater wrong. It is not uncommon today to go to college to get a social education. In some fraternities and sororities, scholarship takes a back seat to activities and dating. The latter, in general, has been elevated to a height of prominence far above its actual worth. To many students, college has become a place to find a husband or wife.

What, then, does college really mean? Having been derived from the Latin words *cum* and *lego*, the word *college* actually means a "reading together" or a "studying together." This is part of the real

¹¹ From the *Green Caldron*.

meaning of college—scholarship. It is by far the most important part. In previous generations this fact was honored and respected, and only those who were good scholars could ever hope to go to college. Today a higher education can be had by the majority of the people, but the standards of colleges have fallen. It is up to us to raise them back to their previous position by stressing the importance of scholarship in the student's life.

The final portion of the real meaning of college is an intangible which I shall call opportunity. College is composed of many different opportunities: to meet people, to learn to live with others, but most important, to get an education. In my opinion, these all boil down and resolve themselves into one: the opportunity to prove oneself by oneself. No longer under the wings of his parents, a college student must prove his merits solely by his own personality and ability.

The true meaning of college then, is scholarship and opportunity. It is my desire to make the best of both.

Sayre D. Andersen



The next two examples use the process of comparison and contrast (see Unit 6) to give a double definition—two comparable terms defined in the same essay. Compare these with the use of this process as one of several methods of definition: under 3 (p. 201), for instance, familiar fruits are mentioned only for the sake of defining the unfamiliar papaya; politeness is brought in only to be eliminated from possible confusion with tact.

In the following, however, the authors are as much interested in presenting one of the compared subjects as the other. Note the careful balance, especially in the first, designed to give the same weight to each term.

N. PHYSICS AND CHEMISTRY¹²

The two fundamental physical sciences are physics and chemistry. Roughly speaking, physics treats of energy and chemistry of matter. Thus chemistry tells us of the properties and composition of substances, as of water, of iron or of sulfur, of the action of sub-

¹² From W. A. Noyes, *Textbook of Chemistry*, Henry Holt and Company, 1914.

stances on each other and of the changes in composition which they undergo in a great variety of circumstances. Physics, on the other hand, deals with the varieties of energy, as mechanical energy, sound, heat, light, electricity, and with the transformations of each of these into other forms.

As we can have no knowledge of matter except through the energy which it possesses and the effect of that energy on our senses in one way or another, and since the changes in energy which result when substances act on each other are often of great importance, the chemist can make little progress in his study without a considerable knowledge of physics. And as we have no knowledge of energy apart from matter, the physicist finds some knowledge of chemistry desirable. This interrelation between the sciences is so close, also, that there is a large domain which is common to both and of which it is scarcely worth while to ask whether it belongs to chemistry or to physics.

W. A. Noyes



O. INFORMATIVE AND AFFECTIVE CONNOTATIONS¹³

The informative connotations of a word are its socially agreed upon, "impersonal" meanings, insofar as meanings can be given at all by additional words. For example, if we talk about a "pig," we cannot readily give the extensional meaning (denotation) of the word unless there happens to be an actual pig around for us to point at; but we can give the informative connotations: "mammalian domestic quadruped of the kind generally raised by farmers to be made into pork, bacon, ham, lard . . ."—which are connotations upon which everybody can agree. Sometimes, however, the informative connotations of words used in everyday life differ so much from place to place and from individual to individual that a special substitute terminology with more fixed informative connotations has to be used when special accuracy is desired. The scientific names for plants and animals are an example of terminology with such carefully established informative connotations.

¹³ From S. I. Hayakawa, *Language in Action*. Copyright, 1941, by Harcourt, Brace and Company, Inc. By permission of the publisher.

The affective connotations of a word, on the other hand, are the aura of personal feelings it arouses, as, for example, "pig": "Ugh! Dirty, evil-smelling creatures, wallowing in filthy sties," and so on. While there is no necessary agreement about these feelings—some people like pigs and others don't—it is the existence of these feelings that enables us to use words, under certain circumstances, for their affective connotations alone, without regard to their informative connotations. That is to say, when we are strongly moved, we express our feelings by uttering words with the affective connotations appropriate to our feelings, without paying any attention to the informative connotations they may have. We angrily call people "reptiles," "wolves," "old bears," "skunks," or lovingly call them "honey," "sugar," "duck," and "apple dumpling." Indeed, all verbal expressions of feeling make use to some extent of the affective connotations of words.

S. I. Hayakawa

ASSIGNMENT

1. There are numerous types of terms from which you may profitably draw subjects for essays of definition:

a. Words like *ruana*, *sukiyaki*, *goober*, *pedicab*, which may be in common use in some areas but which are so limited in locale that they may be unfamiliar to many readers.

b. Technical terms like *azimuth*, *technocracy*, *recidivism*, *onomatopoeia*, which are so specialized as to be either unknown to the general reader or not well understood by him.

c. Slang terms like *no sweat*, *hep cat*, *VIP*, *snafu*, which are either too new or too limited in use to be generally known.

d. Abstract terms like *culture*, *sportsmanship*, *education*, *freedom*, which continually require specific definition because of the variety of interpretations possible.

e. Familiar terms like *coed*, *spring fever*, *conscience*, *homesickness*, which are known to all but which may have a special personal meaning for you that you would like to express.

2. In addition, there are numerous pairs of words which may be usefully defined together in order to overcome frequent confusion of the two: courtesy and etiquette, job and position, art and science,

knowledge and intelligence, house and home, infer and imply, naturalist and biologist, religion and theology, possibility and probability.

3. When you have chosen a subject,

a. Write a formal one-sentence definition.

b. Expand that definition into a paragraph by increasing the differentiating details, but keep it formally informative.

c. Expand it into a longer essay of definition by using devices and adding information which will make it enjoyable as well.

4. The importance of definition can be seen by the number of times that it appears in the examples in other units, where it varies in importance from being a mere two-word explanatory phrase ("oversized bananas" placed in parentheses after the word *plantain* in ¶4 of "With Schweitzer in Lamberene" [p. 20] to being the substance of the entire essay in "The Meaning of 'Conservative'" (p. 239) and "The Distinction Between War and Peace" (p. 241) in Unit 9, "The Method of Scientific Investigation" (p. 286) in Unit 10, "Uh Huh?" (p. 434) in Unit 15, and "The Fifth Freedom" (p. 472) and "What Is Thought?" (p. 478) in Unit 17. Compare its use by two student writers in ¶1 of "A Day in the Life of a Pledge" (p. 28) and in ¶2 of "Why People Are Prejudiced" (p. 283). In which is it more needed? Notice also the use of definition in "The Hellbender" (p. 43), "An Explanation of Sound" (p. 63), and in ¶2 of "The Functions of a Community College" (p. 233); and the extended definition of "going steady" in "American Youth Goes Monogamous" (pp. 319-322). A good example of the different meanings that the same term can have appears in "The Meaning of 'Conservative'" (p. 239), and of different meanings for different people in ¶1 of "Haying" (p. 142) and "Rain" (p. 447).

◆ Analysis

When your chemistry instructor gives you a solution of unknowns, you are obliged to analyze it—to break it down into the elements of which it is composed. A similar process has been involved every time you have set about to discover the logical divisions into which your theme subject falls. Much of your education, in fact, consists of thus discovering the parts that make the whole, or of memorizing them as set forth in your textbooks and by your instructors: “The government of the United States consists of three branches: the executive, the legislative, and the judicial.” “Successful writing requires attention to content, organization, and mechanics.” Analysis is a logical process with applications reaching far beyond the college laboratory or classroom, however. Every problem to be solved, every situation that requires thinking through, must be analyzed and its components discovered, in order that a solution or conclusion may be intelligently reached.

Partition

When you break down a single object or concept into the parts of which it is composed, you will use the analytical method of **partition**, a frequently used and important method adaptable to a great range of problems. You may use it in the relatively simple matter of explaining the parts of which a given mechanism is composed (in which case it is closely allied to the simple informative type of description discussed in Unit 1), or you may use it in the far more complex task of discovering the bases for an abstract concept. On

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the one hand, you may be interested only in discovering of what pieces the safety razor is made; on the other, you may be searching for the elements that constituted Washington's greatness. In either case the process of analysis by partition is logically the same.

It is not to be confused with classification (Unit 7), from which it differs in purpose and approach even though the subject matter to which it is applied appears at first glance to be the same. A football team, for instance, viewed as a group of players, will lend itself to classification; but if it is looked at instead as a single functional unit, it will be analyzed by partition instead. On the other hand, a group of movie stars, having no functional unity, could be classified but not analyzed.

A complete analysis by partition would account for every component. But the essay of partition may, as we have noted of the problem of classification in Unit 7, fulfill its mission less formally, with only a reasonable completeness. So long as it chooses a logical task, makes clear what it is trying to do, and does it, it is not likely to be charged with sins of omission.

Enumeration

The simplest use of analysis by partition involves determining the parts or phases of the subject to be discussed and treating them in some logical order. You may designate them clearly with "1, 2, 3" or "first, second, third," or connect them by other transitional devices which may indicate their relationships more subtly but with sufficient clearness.

Here, as in classification, it is of prime importance to choose a principle to guide you through the dissection of your subject, so that your parts will be neatly ordered pieces making up a logical whole. Whether they are merely parts of a simple mechanism or abstract qualities making up a reputation, they must be comparable. The quality of shininess is not one item in an enumeration of the parts of the safety razor; nor is Washington's title of general on a par with the qualities of character which you may be listing as constituents of his greatness. At no time is it more important that you recognize elements logically similar and keep out the extraneous.

The order of the parts you finally settle upon as suitable will be

determined, of course, by the usual laws of arrangement for emphasis (see p. 12).

Statement of a Problem

Analysis need not be content with a mere enumeration of parts. As a logical process it is applicable also to problem solving, in which a situation must be broken down in order to discover the exact nature of the problem involved so that a reasonable solution based on that nature can be reached. Whether you are hunting for an error in your bank balance, choosing a career, or settling one of the world's major ills, the general procedure will be the same.

A preliminary analysis may be made in order to eliminate any aspects of the subject which are irrelevant to your view of the problem, as when, faced with a solution of unknowns, you rule out as rapidly as may be the unlikelier possibilities. You may analyze the situation of the student, for instance, into its academic, economic, and social aspects, and proceed to eliminate the first two from your discussion in order to concentrate upon the third. Therein lies your problem—which you will proceed to break down further into still more subordinate phases (dormitory, dating, etc.), and work through to a logical solution of the problem on the basis of those aspects, clearly stated.

Such an analysis does not, however, necessarily include a solution. It may only imply the answer, or it may merely lay bare the issues for the reader's consideration; such a clarification alone satisfies the primary demands of the analytical process.

Statement of Root Principle

In order to give the parts of an analysis meaning, you may well begin with a summing-up instead of a breaking-down—with a setting forth of the essence, the significance, the root of the subject, rather than its parts. This procedure may not seem to be "analysis" at all, in the sense in which we have been using the word; but in a wider sense it not only is analytical but is one of the most valuable parts of this logical process. For analysis may mean not only "dissection," breaking down into parts, but "resolution," reducing to a simpler form. In itself such reduction is not partition; but it is likely

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to precede the normal taking-apart process (especially in the handling of abstract and complex subjects) in order to give it clarity and purpose.

An analysis of the depression of the thirties, for example, might begin by reducing that great economic phenomenon to a basic term, such as starvation in the midst of plenty, before breaking it down into its causes, results, or whatever other aspects you are concerned with presenting. Among them your already stated root principle will serve as a guide. One writer reduces the greatness of Lincoln to the fact that he was able to make such a reduction out of the confusion of his time.

The greatness of Lincoln consisted precisely in the fact that he reduced the violence and confusion of his time to the essential moral issue and held it there against the cynical and worldly wisdom of the merchants of New England and the brokers of New York and all the rest who argued for expedient self-interest and a realistic view. (Archibald MacLeish, *A Time to Act*.)

EXAMPLES

An analysis by partition can be presented in a schematic arrangement like the classification of the sciences in Unit 7. Just as the instruments in an orchestra (a group), for example, can be shown to consist of four classes (the strings, the wood winds, the brasses, and the percussion instruments), so a violin (a unit) can be shown to consist of several parts: box, neck, strings, pegs, and bridge. But the essay of partition—written about the violin by a musician, let us say, who might include an account of the history and the peculiar functions of the instrument—can add much interest to the original partition pattern.

Notice how much description of the informative sort is required in the two simple essays of partition which follow. The first is student-written.

A. A CASTING ROD

A casting rod is made up of four main parts: a handle, a reel seat, a length of rod, and several line guides.

The handle is invariably made of cork fitted around a steel shaft. The steel gives the necessary strength, and the cork, because of its texture, a comfortable and certain grip.

Attached to the upper end of the handle is the reel seat. This too is made of steel, for strength. Its only moving part is a clamp screw which, when tightened, will hold the line-filled reel firmly.

The rod itself is a length of either steel or bamboo which fits tightly into a hole in the upper end of the handle. If steel, it is a single piece, tapered for flexibility. If bamboo, it is made up of slivers of bamboo split and then glued together. These are wound at frequent intervals with silk to give them strength, and the rod is varnished several times in order to make it waterproof. Such a rod is usually jointed at two points.

The line guides are firmly attached along the rod at intervals of about one foot. Each is a small ring of smooth glass encircled by a steel band which strengthens it and by which it is attached to the rod. Through these guides the line can be reeled in and out smoothly, without snarling or knotting.

Jack Johnson

1. What principle of order determined the arrangement of the four parts discussed in this student-written theme? Could some other have been used? If so, what?

2. What is the method or methods used in developing each part?



B. THE STRUCTURE OF A COMET¹

The head of a comet is a hazy, faintly shining ball. This head, or *coma*, is the essential part of the comet and gives it its name. Inside the coma there is usually, but not always, a *nucleus*. The nucleus is formed as the comet approaches the Sun and is seen as a starlike point near the center of the coma. Naked-eye comets always, and telescopic comets often, form a *tail* as they approach the Sun. The tail is formed by matter streaming off in a direction opposite to the Sun. Usually the tail attains its maximum length and brightness a little after the comet passes perihelion.

In volume, comets are the bulkiest members of the solar system. The head, or coma, is rarely smaller than the Earth in diameter, and for one or two comets the diameter of the head has surpassed

¹ From C. C. Wylie, *Astronomy, Maps, and Weather*, Harper & Brothers, 1942.

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that of the Sun. The length of the tail of a spectacular comet may be as much as one hundred million miles, or about the same as the distance of the Earth from the Sun.

The mass of any comet is exceedingly small—so little that it cannot be measured directly. Calculations from the amount of light reflected indicate that the mass of Halley's Comet, one of the most spectacular, was a little less than that of the rock and dirt removed in excavating the Panama Canal. From its mass and volume the density of the head of Halley's Comet was estimated as being equivalent to twelve small marbles per cubic mile. It is believed that the head of a comet is composed of dust and small particles surrounded by gas. The density of the tail of a comet is almost inconceivably small. For Halley's Comet the density has been calculated as equivalent to one cubic centimeter of air at sea level pressure expanded to two thousand cubic miles.

C. C. Wylie



To resolve an object into its more or less obvious parts, as in the two selections above, is a relatively simple mental process because it involves only the discovery of already existing units or lines of demarcation. Making an analysis of abstractions requires more effort but involves essentially the same mental process. In the following, a student analyzes, somewhat facetiously, one of his own attitudes—a dislike of athletes.

C. ATHLETES²

Noah Webster defines an athlete as "One trained to contend in feats of physical prowess; one possessed of great physical strength." The definition is all right, but it doesn't go into the matter deeply enough; it certainly doesn't give a single one of my reasons for not liking athletes, and I certainly don't like them.

The first reason is that they're always perfectly healthy. They should count that as a blessing and be properly humble and grateful, remembering the many weaknesses to which the flesh falls heir. But no, they must brag about their cold showers and training-table diet. They must make statements about being able to whip a large

² From the *Green Caldron*.

number of wildcats barehanded. When they get up in the morning, they have to stand in front of open windows and breathe with a sound accompaniment. They're always going around pounding their chests and slapping other people on the back. They manage to give an impression of being made from a special brand of protoplasm. Some of them come right out and say that I am in line for a life of sickness and an unpleasant early death.

I can pass over physical superiority with recollection of mastodons and the extinct larger varieties of dinosaur, but the athletes insist that their brands of morals, sportsmanship, and character are above average too. They try to tell me, for example, that violent contact on a football field with eleven other muscular morons results in a finer nature. I once knew some golfers, and all that they ever got from golf was a great irreverence and a wonderful vocabulary. How should the fact that a man indulges in great exertion give him a road map to the better spiritual life?

I can't really believe that athletes have no brains. They must have to have invented their language. One says to another, "He parried in sept, so I retreated five, lunged in carte with an out wrist, got good contact, and filled the box," and they both make sense from it. No athlete ever looked as if he were ashamed of what he had done, but he hides every mention of it in gibberish. The sports writers talk that way too. The other day I read about a man who made a spectacular slide for home on his digestive distillery. I think such language is a perverted form of vanity.

Insofar as I'm concerned, athletes can be healthy, turn into moral masterpieces, and talk nonsense until they drop. I might even find some excuse for their actions. That is, if they would stop stealing my girls. They've stolen every one of them, and there were some very nice numbers in the collection. I go out and get myself a nice blonde to have and to hold so that a mutton-headed basketball center can take her to the big dance. It makes me feel like a bird-dog—you know, an animal that scares up pheasants and guinea hens all day for a Ken-l-ration supper. I'll be thrice terrorized with eternal damnation before I like athletes.

David Murray

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1. Of how many "parts" does the writer find his dislike to consist?
2. Can you justify the order in which he has arranged them?
3. Point out the transitional devices used to connect his paragraphs.



D. THE FUNCTIONS OF THE COMMUNITY COLLEGE³

Since the turn of the century, a new educational institution has appeared in America. During the past twenty years, it has grown at an accelerated pace and there are reasons for believing that it will become standard equipment in the nation's public school program.

This institution is the public two-year college, sometimes called a junior college, a community college, or just plain college. The typical community college is a local organization, either district or county. Nine tenths of its students live within a 35-mile radius. There are no fraternities or sororities and usually no dormitories. It boasts small classes, emphasis on teaching, a comprehensive advisory and counseling program for its students, and a personal student-teacher relationship. It undertakes three major functions.

First and paramount is its program of lower-division, freshman-sophomore, courses paralleling the state university and other senior institutions. Students planning to specialize in any of the regular or academic professional areas, such as law, medicine, dentistry, engineering, teaching, business, psychology, physics, chemistry, botany, can begin college in their own community and transfer with comparable advanced standing to senior institutions for completion of their training without loss of time or credits. About 35 per cent of the full-time students in community colleges complete advanced work at a senior institution.

Second, it provides terminal training for students who are not going to be baccalaureate candidates but who want and need more education than high school provides. For these there are such alternatives as trade courses in airframe and aircraft engine mechanics, auto mechanics, radio and television servicing, metal shop,

³ From Sigurd Rislov, "The Community College," *Atlantic Monthly*, June, 1957, pp. 64-65.

machine shop, or courses for the semiprofessional technician in the various branches of engineering or in laboratories. Some terminal students take business courses, secretarial training, or agriculture. Others take regular lower-division college courses in order to be more knowledgeable persons with broader intellectual and emotional horizons, whatever their occupations.

Besides these two services for the college-age population, the community college attempts to be an educational and cultural reservoir for the adult population of the area. This is its third function and it does this in several ways. One is by providing evening courses for people already employed or in business. The content of such courses is determined by the nature of the group for which they are operated and by interests and wants of the population. There may be classes in modern world problems, history, psychology, philosophy, economics, or whatever interest and facilities warrant. Many of the adults in these classes are college graduates who either want to take those courses which their degree requirements excluded, or want to retake some they once had in order to renew acquaintance with an area of worth to them. Others are without academic degrees, but wish to drink deeper at the Pierian spring.

Another primarily adult service of the community college is to act as a focal point for cultural activities. Do those with musical ability wish to cultivate their talents? The college organizes a chorus, an orchestra, or produces an opera with a local cast. Are there people willing to put forth a concerted effort to make better sense out of current affairs? A college-community forum is organized and leading figures in contemporary problems are brought in to present their views and discuss possible solutions. Comparable assistance can be given to amateur thespians, writers, artists, both in performance and appreciation.

This triadic obligation—to the university-bound student, to the terminal student, and to the adult—is, of course, not assumed by every two-year college. Some have a highly specialized objective to which all else is legitimately subordinate. What has been described is what appears to be the emerging pattern for the typical public two-year college.

Sigurd Rislov

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1. In this analysis of the community college into its functions, how many major parts result? What are the two parts into which one of them further divides?

2. What appears to be the reason behind the order in which the author presents the major parts?

3. Point out the enumerative transitions; the restatement of parts included in the conclusion.



In a longer article called "What's Happening to Our Language?" an English scholar, faced with a continually changing English, analyzes the process into its major aspects.

E. OUR CHANGING LANGUAGE¹

Perhaps no one would argue that all change is for the better. But even a casual comparison of modern with old English reveals that the changes made in the last thousand years have resulted in improvement. Modern English can express more ideas and can express them with greater precision than could old English; yet in most respects modern English is a simpler language than that of our great grandfathers.

Now let us turn to the question of what changes are being made at present. It must be admitted that since we lack the perspective that will be possible in 2049, we can make only a few best guesses. But apparently among the changes now going on are these:

1. Each year many new words are added. Precisely how many are invented and how many of these will endure no one can say, but estimates of the number of annual coinages range from three hundred up to three thousand or more. Of these coinages many are so technical that they will perhaps never be widely employed, and others serve only a transitory purpose and may soon be forgotten. Nevertheless each year several scores of useful new words enrich our language.

2. Concurrently other words become obsolescent or obsolete, although the history of the language shows that the death rate of words lags far behind the birth rate.

¹ From J. N. Hook, "What's Happening to Our Language?" *Clearing House*, April, 1949. By permission of the publisher and the author.

3. With increasing speed the rigid restriction of a word to use as a single part of speech is being abandoned. For example, a short time after the noun *airlift* was first employed, the verb *airlifted* was used. Such functional shift is by no means new (the noun *paper* for instance, soon after its introduction was used as an adjective and as a verb), but twentieth-century writers and speakers seem to hesitate less than did their ancestors when they wish to alter the function of a word. Not long ago I heard a young woman remark that she was going to *taxi* downtown as soon as she *diapered* the baby. The two nouns used as verbs caused no lifted eyebrows. Nouns used as adverbs (He came *Tuesday*. It weighs sixty *pounds*.) are standard English. The distinction between adjectives and adverbs (e.g., *good* and *well*) is becoming increasingly difficult to maintain.

4. Pronunciations are gradually changing, but apparently in the direction of greater uniformity, at least within the United States. Those great levelers, radio and the movies, seem especially among young people to be reducing sectional differences. Battles over individual words still continue, of course (e.g. *Bahston* vs. *Bawston*, *ant* vs. *ahnt*, *peeanist* vs. *peanist*).

5. Spelling is being simplified much less rapidly than the reformers would like. For at least seven centuries attempts have been made to reduce the vexations of orthography, but in the presence of human inertia and with the lack of a really workable plan, simplified spelling remains a dream for the future. Several newspapers and magazines have adopted hit-or-miss plans; *gram* and *check* have been generally accepted; *catalog*, *tho*, and *thru*, as well as a handful of other simple spellings, have become fairly popular; but all in all little progress has been or is being made in this area.

6. Loss of inflected endings took place most rapidly between 1066 and 1400 or 1450 A.D. During that period the separate form for the dative case virtually disappeared, verbs lost many of their peculiarities, adjectives achieved considerable uniformity, and so on. Today few changes in inflection seem to be occurring. There is a tendency to anglicize foreign plurals, as may be shown by the acceptance of *prima donnas*, *gymnasiums*, and *campuses*; the battle of the plurals still continues in *curriculum*s vs. *curricula*, *hippopot-*

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amuses vs. *hippotami*, *formulas* vs. *formulae*, etc. If history repeats itself these battles will be decided in favor of the anglicized form.

Certain verbs are not as yet completely standardized: e.g., the past participles *forgot*, *forgotten*, *got*, *gotten*, *bit*, *bitten*, and the past tenses *dived*, *dove*, and perhaps *began*, *begun*, *sprang*, *sprung*.

7. Various grammatical and syntactical changes are occurring. The merged verb (a verb plus an adverb or preposition with the meaning of a single verb) is assuming increased importance. Examples are: He *dug up* (= spaded) the garden; She *cut up* (= dismembered) the chicken; He *put on* (= donned) his shoes; She *ran across* (= discovered) a strange fact. Merged verbs are highly idiomatic and are therefore often difficult for a foreigner to learn. The danger is that unneeded constructions may be formed.

Despite the statements of most textbooks that *shall* and *will* are used to indicate future time, the word *going* is becoming the most frequent indication of futurity. "I *shall* visit my mother" is heard much less often than "I'm *going* to visit my mother." Moreover, the traditional distinctions between *shall* and *will* are seldom observed in conversation and only irregularly in literature. Pooley refers to a study by Bell Telephone in which 79,390 words were recorded; *will* was used 1,305 times as an auxiliary, and *shall* was used only 6 times. But General MacArthur, it will be remembered, to indicate his determination to come back to the Philippines, said "I *shall* return"—a clear contradiction of the textbook rule that *will* should be used with the first person to show determination.

The subjunctive mood is infrequently used except in clearly contrary-to-fact statements such as "If I *were* you," and not invariably even there. The great grammarian Jespersen has pointed out that the subjunctive has been losing ground for centuries and that the indicative is more emphatic. French employs the subjunctive much more than does English, but even in French there is a tendency to substitute the indicative.

Linguists tend to regard "It is *me*" as established, but are still hesitant about "It is *him* (*her*, *them*).". The French, it may be noted, regard as standard "C'est moi" and "C'est lui" ("It is me" and "It is him"). Winston Churchill, in a radio broadcast, said "It

was me," and Ramsay MacDonald had earlier remarked, "The navy is us." The reason for the victory of the objective case in such constructions is that since the typical pattern of the English sentence is subject-verb-object, the feeling exists that the objective case should follow any verb. Similar feelings have in the past led to drastic alterations in case. At one time, for example, "Him was told a story" was good English, but the feeling that the subject should come first resulted in the change of *him* to *he*, which is now regarded as natural.

The pronouns *everyone* and *everybody* are a source of confusion because they are singular in form but apparently often plural in meaning. For instance, someone asks, "Was everybody there?" The answer "Yes, he was" is absurd, since several people were there; but the answer "Yes, they were" employs the plural *they* to refer to the singular antecedent *everybody*. Similarly, "Has everyone received his ticket?" sounds like masculine arrogance, since a woman in the group may have received *her* ticket. It is to avoid difficulties like these that the plural pronoun is being used increasingly to refer to *everyone* and *everybody*: "Has everyone received their tickets?"

8. Sentences are gradually becoming shorter. According to a study made about twenty years ago, modern professional authors write sentences averaging 20.9 words. But a page chosen at random from Milton's *Areopagitica* (1644) contained 861 words in 14 sentences, or 61.5 words per sentence. In contrast a page chosen at random from Hemingway's "The Undefeated" (1927) contained 325 words in 31 sentences, or 10.5 words per sentence.

The elliptical sentence, or sentence fragment, each year seems to occupy a more important place in writing and speaking. Perhaps the tempo of our age is responsible. "Why use ten words when eight will do?" seems to be the underlying question. As an observant student of mine wrote, "More and more we tend to speak as wordlessly as possible." Kathryn McEuen, in the *English Journal*, lists four possible reasons for the increased use of the sentence fragment: the desire to save time, the tastes of modern readers, the informality of our age, and the occasional effectiveness of the fragmentary sentence. Miss McEuen does not believe, however, that

the sentence is in danger of disappearing, because it remains the fundamental form of expression in English.

The foregoing are only examples of the ways in which English seems to be changing in the twentieth century. How far the changes will go, and what undercurrents are leading toward future alterations, no one can say with assurance.

J. N. Hook

1. Note the pattern the author maintains throughout, of naming the type of change and illustrating it with examples.

2. Do you see any justification for the order in which he lists the eight kinds of changes that his analysis produces?



In a longer article, on conservatism in America, the author stops to perform a useful service—the analysis of an abstract word into the several senses in which it is commonly used. His results follow.

F. THE MEANING OF “CONSERVATIVE”⁵

When a man describes himself as a conservative, he probably means to express one of these thoughts:

1. That his temper is conservative, that he has an ingrained aversion to changes in his mode of living: The essential traits in the conservative temperament would seem to be habit, inertia, fear, and emulation, all of which move men to seek security and peace with every irrational fiber in their beings. In most people these traits appear to be dominant. If you seek a conservative of temperament, look anywhere about you.

2. That his tastes are conservative, that his judgments and decisions in the areas of work, play, culture, religion, and social relations are cautious, moderate, and predictable: Such a man usually has something substantial to defend against change, whether it be his status, reputation, power, or, most commonly, property. Indeed, for some men the ownership of property becomes so powerful a force in their daily lives that their conservatism of taste is transformed into a conservatism of possession. In any case, the even

⁵ From Clinton Rossiter, “The New American Conservatives,” *Harper's Magazine*, April, 1957, pp. 75–76.

tenor of existence for such men depends largely on what they have and hold; threats to their property or status are threats to their interests, routine, and comfort. If you seek a conservative of taste, you should sail to the mythical England of Dickens, Trollope, Galsworthy, and Angela Thirkell. Mrs. Gummidge, Lord Silverbridge, Soames Forsyte, and old Bunce the ferryman are about as ill-assorted a lot of Englishmen as could well be imagined, but they are all solid conservatives.

3. That his politics are conservative, that he can be counted on to take a stand on current issues in opposition to those men who would experiment with the established order: This man has looked beyond his own comings and goings and has recognized, however fuzzily, that he is a member of a community worth defending against reform and revolution. He recognizes further that such defense calls for something more than holding his own place and property, and he is ready to support men and movements dedicated to preserving his country's "way of life"—as he understands it. If you seek a conservative of politics, meet the late Joseph B. Chapin of *Ten North Frederick* or Nathaniel Gardiner, who shouted *The Last Hurrah*.

4. That his mind is conservative, that he subscribes consciously to principles designed to guard the established order against careless tinkering or determined reform: This man understands the history, structure, ideals, and traditions of his society; the real tendencies and implications of proposals of reform; and the importance of conservatism in maintaining a stable social order. He is aware that he is a conservative, and that he must therefore think conservative thoughts as well as practice conservative politics. If you seek this kind of conservative, you may be gone some time. He is a rare bird in any country, an even rarer one in this.

Clinton Rossiter

1. In what areas does the author find the same word being used to denote different things? Can you justify the order in which he arranges his four sections?

2. Notice the careful similarity of sentence structure and of supporting material that runs throughout the four sections. But why, since

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he gives examples to support his point in sections 2 and 3, does the author not do so in sections 1 and 4?



G. THE DISTINCTION BETWEEN WAR AND PEACE⁶

The definition of war and peace may be approached from three different points of view. The first is deceptively clear, the second is significantly vague, and the third becomes clear only in perspective.

First, there is the legal aspect of the difference between war and peace. This is deceptively clear. In December 1941 Japan attacked the United States and declared war upon this country and Great Britain, and immediately thereafter Germany and Italy declared war upon the United States. In each case the United States reciprocated. The joint resolution declaring war upon Japan was adopted by Congress on the 8th of December and was signed by the President at 4:10 P.M. Eastern War Time. Under the Constitution of the United States, that was, for the American people, the legal change to war in place of peace. But by the time that signature became effective, every United States battleship based upon Pearl Harbor was already out of action. The legal inception of war did not correspond with the moment of war's physical impact, much less with its substantive reality. Yet that definite day, December 8, 1941, will be set down in all the books of history as the date for America's entry into the war. It corresponds with the legal status, but with no other; that is why, though it is clear, it is nonetheless deceptive. . . .

The legal distinction between war and peace is not without significance; property rights and many other interests are modified by it. But relative to the total pattern of life as affected by war, this excessively precise legal distinction is vastly less important than the political aspect.

By contrast, the political distinction between war and peace is significantly vague. People talk about the "white" war which pre-

⁶ From Henry M. Wriston, *Strategy of Peace*, World Peace Foundation, 1944.

ceded the "red" war. They refer to the economic war which preceded the battles. They speak of the "long armistice" between the Treaty of Versailles and the outbreak of this war, as though there never was an interval of genuine peace. Some regard the recent war as beginning in 1931 at the time of the Manchurian incident and the development of the Stimson Doctrine. Others say war began in 1934 when Japan denounced the Washington treaties. Still others think it started in 1935 when Italy attacked Ethiopia and defeated the concept of sanctions. Others would connect it with the German occupation of the Rhineland in 1936. Every person has his favorite time, some suggesting the civil war in Spain, others the *Anschluss*, yet others the Sudeten crisis. Each of those claims has a plausible basis. It is obvious that every act of aggression was part of a maturing crisis; the declaration of war is only a culminating step which completes the development.

Defining the state of war politically, therefore, is like inquiring when some functional disorder took on serious pathological qualities. It may start as some mild or benign affliction, but slowly or swiftly by unperceived degrees develop to a point where it menaces life itself. At what moment in that tragic sequence did the disease begin?

Peace comes politically in the same way as war itself. The peace treaty, whatever its legal effects, does not ensure political peace. Genuine peace, if it is ever achieved, will come through many channels over many long years. It will be a wise man indeed who can set a precise date upon which others, equally well informed, will agree.

The third distinction between war and peace is military; it is clear only in long perspective. This last was called a global war, and many insist it was one war. But common sense makes it obvious that so long as the Soviet Union was not at war with Japan or the United States with Finland, the statement that there was a single war was imprecise.

The same difficulty appears when the chronology of the war is examined. The use of force began with the Manchurian incident in 1931. The later phase of the war in China began in 1937. Fighting took place in Africa in 1935 with the conquest of Ethiopia, and

on the continent of Europe with the occupation of Albania in the spring of 1939. In the period since the declaration of war by Great Britain against Germany on September 3, 1939, some thirty-five other nations have declared war and others have severed diplomatic relations with the Axis. Denmark and Norway, Belgium and the Netherlands, Italy, the Balkan States, the Soviet Union, Finland, Japan and the United States all became involved in the fighting at different times. . . .

Such military facts are characteristic of all war. The Hundred Years' War between France and Britain was by no means a period of uninterrupted fighting; the name could be applied to the era only in retrospect. Similarly, the Napoleonic wars were interrupted by truces, by reversal of alliances, and by treaties of peace which proved temporary. Yet in the long perspective the whole period had a certain unity; the successive phases of the lengthy series of struggles are now regarded as constituting one war. Those are illustrations of what is meant by the assertion that the military aspects of war and peace are comprehensible only in perspective.

War is a legal, political, and military fact; its appearance is different when observed from those various points of view. Since the distinction between peace and war is legally clear, politically vague, and militarily plain only in perspective, the effort to roll all three types of description into one has resulted in confusion of thought.

Henry M. Wriston

1. Being on a subject both abstract and complex, this analysis represents a more difficult type than any of the preceding selections, but one which must frequently be used in clarifying the many involved issues facing mankind.

2. What larger purpose is the author attempting to accomplish as a result of his analysis?

3. Note the care with which he announces, in the opening paragraph, the parts into which his material will fall; the clarity with which he moves from one to another as he takes them up in the essay; and the way his final paragraph ties up with his opening. Such a clearly marked pattern is particularly useful in making abstract material comprehensible.

4. What does the final paragraph do besides summarize?
5. Note the analogy to which ¶5 is devoted.



There is no clear, simple enumeration in the following article on American education by a well-known historian, but the approach is nevertheless analytical. It might have been entitled "What's Wrong with American Education," for Commager begins by mentioning the variety of complaints that have always been made, especially recently, about our schools; states his concern lest these distract us from the larger problems facing education; and then proceeds to analyze education at length into what he feels to be its problems: those that have already been solved and should therefore cease to get attention, and those that now exist, with suggestions for a course of action.

H. VICTIMS OF SUCCESS⁷

[1] A contributor to the old *Century Magazine* back in 1888 complained of "Quackery in the Public Schools." The quackery, as she saw it, was the overemphasis on the purely intellectual, and the failure to take heed of the physical and psychological well-being of the young! Anxiety about education, and complaints about the inadequacy or the faults of the schools, are always with us. Rarely have we been more anxious than we are today, rarely have the complaints been as shrill. Waving a banner inscribed with the Three R's, classicists launch their phalanxes upon John Dewey—sometimes when he isn't even there. Alleging that Johnny can't read, outraged representatives of a society that itself reads less than any similar group in the Western world, clamor for more discipline and less pampering. Alarmed at expanding budgets, economy-minded taxpayers demand the elimination of costly frills, while their opponents, alarmed at the evaporation of teachers from the schools, argue rather the necessity of bigger budgets.

[2] In all this din we are in danger of losing sight of the larger problems that confront American education. The critics are not so much too harsh as too shortsighted; the champions not so much too apologetic as too timid.

⁷ Henry Steele Commager, "Victims of Success," *Saturday Review*, May 3, 1958, pp. 12-14, 36.

[3] The American school, and especially the high school, has in fact done better than anyone had a right to expect. It has, in a sense, provided a better education to society's young than society deserves. The chief trouble with most critics and defenders—there are important exceptions—is that they look upon the schools in isolation from society, and that they are, to a large extent, themselves the prisoners of their own past, and of traditional ideas about the role of the school in society. An appreciation of what is wrong with our schools, and what is needed to put them right, demands a far more searching and more severe examination of social requirements, social patterns, and social responsibilities than most of us are prepared to entertain.

[4] Our schools are, in a sense, the victims of their own success. If they are not precisely buried beneath the ruins of their own triumph, they are conditioned and committed by their achievements. Most of what we may call the non-academic functions of the schools in the nineteenth and early twentieth centuries have been performed: To give unity to a heterogeneous population; to create a sense of belonging; to inculcate democracy and equality. These are never-ending problems and I do not suggest that they are wholly solved: witness the problem which New York City faces with its Puerto Rican schoolchildren, or the South with its Negro population. But can it not be said that the schools have already formulated solutions to these problems? Their application rests with society.

[5] This suggests a second consideration, one which has not been adequately assimilated by educators: that the school no longer bears the heavy responsibilities in the non-academic realm that it did in the nineteenth century, that it now shares with many other agencies responsibility for non-academic educational activities, and that it is in a better position to devote its attention to what we may call academic functions than ever before.

[6] It is an exaggeration to say that schools had a monopoly on training in nationalism and Americanism and democracy and so forth in the nineteenth century, but no exaggeration to say that they were, with the political parties, the chief instruments of this training. This is no longer the case. Indeed, insofar as schools are

agents of social development as well as instruments of society they have a duty to resist rather than to yield to community pressures.

[7] Because schools are a function of society, a great many educators think it the duty of the schools—and especially the high school, which here occupies a crucial position—to “adapt” the young to the society in which they are to live. Needless to say, if each generation of young is merely fitted to the existing order of things, we will end up with a Byzantine, not a Western, civilization. A dynamic society cannot stay dynamic if the existing order fixes the standards to which all must conform and into which all must be fitted.

[8] Schools are a part of society but they should not be a complete mirror of society. They should offer not a repetition of experience, but a challenge to and an extension of experience. They are not a tranquilizer but a conscience for society. Yet at a time when schools are in a better position to emancipate themselves from community pressures than ever before, and when the necessity of challenge and experimentation is perhaps stronger than ever before, our schools seem to make a fetish of adaptation and conformity. When almost every agency proclaims the merits of “private enterprise” the schools, all too often, weakly yield to pressures from filiopietistic or business organizations to beat the academic drum for a business civilization. When there’s no shortage of readers of *The Reader’s Digest* and *Life* and *Look* and *Newsweek*—and the young can be trusted to see them outside the schoolroom—they are exposed to these magazines in the schoolroom or the school library, rather than to less popular and less readily available magazines which they may otherwise never come to know. When the discussion of current affairs commands the daily press, radio and television, and most conversation at home, the schools, instead of diverting the young to a contemplation of the affairs of Greece and Rome, or of England, meekly concentrate on current affairs. At a time when society is perhaps overly concerned with material things—with business and industry, with roads and automobiles, when things are in the saddle and ride mankind—the schools too tend to emphasize the practical and the material rather than the intellectual or esthetic. At a time when almost all the in-

stitutions of society are in a conspiracy to suppress individuality and heterodoxy and eccentricity and to produce organization men and women, the schools, too, put the hobby-horse away in the basement and organize group games, emphasizing at every point, but nowhere more than in the high school, the virtues of conformity and adaptability in order to produce organization boys and girls.

[9] In this connection it is appropriate to observe that—whatever difficulties schools may have in getting enough money for their needs—they no longer have the elementary task of winning or enlisting community support to their very existence that they had in the nineteenth century, and need not make convulsive efforts to win that support. Everybody takes for granted, now, the necessity of free public education through the high school; everybody takes for granted the desirability of adequate classrooms, libraries, laboratories, playing fields, and so forth. Yet in one notorious realm our schools are still engaged in enlisting community interest and support on an elementary level and with crude techniques. I refer, of course, to the emphasis on competitive athletics. Of course, sports have other functions than that of exciting community interest: to teach fair play; to provide physical training to all; to furnish a healthy outlet for the competitive spirit; to provide areas in which success and prestige are independent of wealth or family, etc.

[10] But these purposes have been achieved, or are no longer urgent, or are frustrated by our current emphasis on sports rather than advanced by it. A system where a handful of boys devote most of their energy to football, while 5,000 students sit in a stadium and watch them, is not one designed to provide sound bodies to go with sound minds. A system where victory counts for more than the game is not one conducive to encouraging standards of fair play. ("How can you be proud of a losing team?" asks coach Jim Tatum of the North Carolina Tarheels, in a recent *Satevepost* article, and we wonder what the South thinks of Robert E. Lee.) And I think those standards have gone steadily down.

[11] The most dangerous feature of the development of competitive sports in the high school remains: its relation to community interest and support. Instead of being a device whereby the community is persuaded to take an interest in the high school, football

and basketball have become, in all too many communities, devices whereby the high school entertains or profits the community. More and more, the athletic tail is wagging the academic dog; more and more, young men who are protected by law from exploitation in the labor market—and who would never be allowed to work at night—are exploited even at night for the convenience, the entertainment, or the profit of adults. We would not expect—we would not permit—our high-school daughters to entertain the community in a nightclub or a burlesque show; there is no reason why we should permit our high-school sons to entertain the community by what are in effect burlesque performances on the playing field.

[12] The amelioration of our current, and vulgar, overemphasis on competitive sports in high school (and in college) is drastic, but simple: Take away the dollar sign. Do away with paid coaches and the pressure for victory will abate; do away with travel expenses and teams will stay home—where they belong—and schools will develop intra-mural sports; do away with paid admissions, and dependence of “other” sports on basketball and football will disappear; do away with scholarships or scholarship aid—this is largely but not exclusively a problem of the college—and teams will lose as many games as they win, which will be all to the good. If this seems like a revolutionary program, may I suggest that it is the current American practice that is revolutionary; what I propose is, in effect, a return to the old and tested practices of nineteenth-century England and America and present-day England.

[13] Just as we have not fully assimilated the fact that schools now have community support, and that they do not need to use the playing fields as they did a generation ago, so we have not assimilated the fact that the problem of what we may roughly call Americanization has likewise been solved. In the nineteenth and early twentieth centuries—up to 1914 in fact—when our schools were confronted with vast numbers of children of immigrants and of freedmen innocent of knowledge of American history or institutions, and when the problem of creating a harmonious society out of heterogeneous racial and religious elements was desperate, the schools were properly required to take on large responsibilities here

—and did. That problem is no longer acute; indeed, it may be questioned whether it still exists in any serious sense. Not only this, but all too often emphasis on the study of things American has bad motives and bad objectives. The motives are chauvinistic; the objectives parochial. The young do not need more nationalism, but less. They do not need less study of Greece and Rome, of Britain, of Canada and South America, and France, but more. The young do not need to be confirmed in their instinctive belief that fifty years of American literature is worth a cycle of English or French, nor do they need to have their enthusiasm for something called vaguely "the American system" whipped up artificially. There is no reason to suppose that the compulsory study of American history in the grade school and again in the high school necessarily makes good citizens, and we might all keep in mind the sobering fact that the great men who won our independence and laid the foundations for our Republic—Washington and Jefferson and Adams and Hamilton and Madison and Mason and others—were trained on the histories of Greece and Rome.

[14] Educators have not yet adjusted themselves to the significance of the most elementary educational statistics. In 1890, when our population was 63 million, our college population was 122,000; since then the population has increased almost three-fold, the college and university population some twenty-six times! Add to this the fact that something like 25 million Americans participate in some adult education programs, and the conclusion is inescapable that the high school is no longer our educational terminal. Within a single generation a revolution has occurred: the college today occupies pretty much the place of the high school in 1912.

[15] Of course, in a general way, we all know what is happening, but we still use the high schools as if they were, in a sense, our last chance. An ever-increasing number of young will have three or four years in which to learn many of the things which high schools now try to inculcate. They are not under such heavy pressure as they were to learn manners and social dancing, to learn typewriting and driving, to enjoy competitive sports and adult social life, to learn the other non-academic subjects to which the schools gave and give their attention. Now that most adults enjoy a

thirty-five or forty-hour week, and that labor-saving devices have shortened the hours devoted to housework, perhaps even parents can resume their traditional tasks of teaching their young some of the things they should know! There is more justification for using the crucial high-school years for training the mind than there was in the nineteenth or early twentieth century, and less justification for not doing so.

[16] There is an additional argument here for concentration on academic activities, and even on rather traditional academic interests. On the one hand, modern technology and automation have simplified the purely mechanical tasks of industry to the point where any reasonably intelligent young man or woman can learn what he needs to know in a week or so. On the other hand, the demands of the professions are so large and elaborate that more and more the professional schools prefer that the young learn special skills in college or in the professional school rather than in the high school. Industry, business, college, and professional schools unite in urging the desirability of thorough training in elementary skills in the high schools of today and tomorrow, and the key word here is thorough.

[17] It is entirely possible that an abandonment of many of the extracurricular activities of the high school and a concentration on academic activities might hasten one badly needed change: the reduction by one year, or more, of the time ordinarily devoted to preparation for college or for industry or business.

[18] It was (characteristically) an American, John Fiske, who hit upon the important social law of the prolongation of infancy as one of the human habits that explained not only civilization but morality. Americans have, perhaps, carried the practice to excess. A rich nation can doubtless afford financially the prolongation of childhood and youth well into the twenties; but a sensible people will not permit the growing waste of years and of talents involved in our current educational practices.

[19] We are, in a sense, prisoners of the nineteenth-century habit of thinking of education in terms of twelve years. There is nothing sacred about twelve years, whether divided into eight and four or into six and three and three, nor for that matter is there

anything sacred about the additional four years we customarily devote to the university. Other societies have not allowed themselves to become bemused by this chronological arrangement, and have not suffered for their independence. There is every reason now for speeding up the educational process and getting young men and women into production as rapidly as possible. Military service will exact one or two years of the lives of our young men; the demands of professional training are ever more time-consuming; the nation desperately needs the talents and the energy of the young; the costs that society has to pay for maintaining the young in school are immense; the young themselves are revolting against the prolongation of infancy, and are marrying and rearing families in their early twenties. How much longer can we go on accepting four years as the norm for secondary education?

[20] As the high school is released—or releases itself—from responsibility for many of the extraneous duties placed upon it in the nineteenth century, it can devote more time to academic duties. As teachers are better trained, students better prepared, and new techniques for speeding up the teaching and learning processes developed and applied, the high schools may well be expected to do in three years—perhaps in two—what they now do in four.

[21] I suspect that, if they did, those who now go on to college would enter with more enthusiasm for learning than they now have, and that many of those who find it necessary to go to work at eighteen would be able to enjoy one or two years of college work—and maybe find that so delightful that they would somehow manage to stay on! I know the general conclusion cannot be drawn from special cases, but it is at least interesting that Jefferson graduated from William and Mary at nineteen; Gouverneur Morris from Kings at sixteen, and Jay from Kings at nineteen; Hancock from Harvard at seventeen; Sam Adams from Harvard at eighteen; Emerson from Harvard at eighteen, and Charles W. Eliot at nineteen, while the first president of the University of Chicago, William Rainey Harper, graduated from Muskingum College at fifteen and received his Ph.D. from Yale when he was eighteen!

[22] Educators, then, must emancipate themselves from the notion that they are to reflect the interests of society rather than

guide them, that they must cater to community prejudices as well as to community interests, that they are somehow bound by the educational mechanics of the past. They should emancipate themselves, too, from one psychotic fear whose roots go back into the Old World: the fear of becoming financially involved with the national government.

[23] For reasons familiar to all of us, our schools were, from the beginning, controlled by district, town, and state rather than by nation. This was, and is, all to the good, for it made it impossible for any government or any party to use the schools of the nation as a political instrument. We have assumed that local and state—or private—control cannot be retained if the national government helps foot the bill. This assumption is both illogical and pernicious. It is illogical because it flies in the face of experience with national support to state universities and to agricultural experiment stations, and national support to a whole series of scholarly, scientific, and artistic enterprises such as the Library of Congress, the National Archives, the National Gallery, the U.S. Geological Survey, the Coast and Geodetic Survey, the Bureau of Standards, the Smithsonian Institution, and so forth—all of them largely dependent on Federal money but happily free from Federal control of their substantive activities.

[24] It is pernicious because it inevitably condemns large groups of our children—those who reside in poor states—to an education inferior to that enjoyed by children in rich states. Nor is this a matter that concerns the states alone. The vote of a badly-educated young man or woman counts just as much as the vote of a well-educated young man or woman; both alike vote for Congressmen and for the President, and therefore decide national questions of concern to everyone.

[25] Fear of political interference in education is deep-seated; and understandable. But so far as the record shows, the national government has not been more guilty than local or state governments of interference with intellectual freedom; it has been less guilty. The task of educators is not to bewail the inadequacy of local funds and fight to the death against the threat of Federal appropriations which may carry with them improper controls; it is to

find whatever money is necessary to do the job of education as it should be done, and to educate legislators and administrators, local and national alike, to the perils of improper interference. There is no conclusive evidence that it cannot be done; if there were we might despair not so much of our educational system as of our democracy. It has been done in Britain, Denmark, Sweden, Holland, and elsewhere. It has scarcely been tried in our country, and it is time American educators abandoned the unmanly practice of scaring themselves out of their wits with the bugaboo of national politics, and addressed themselves to the task of educating and civilizing the political processes.

[26] What this requires is, above all, self-discipline. We must discipline ourselves not to impose non-intellectual patterns upon our schools; not to indulge our vanity by requiring that schools faithfully reflect the society and economy which we have created; not to exploit our schools or our children for our entertainment, or for our sentiment, or our greed; not to make schools easy vehicles for indoctrination of national or economic doctrines; not to interfere too insistently with academic functions and activities of schools; not to permit the inherited shibboleths about centralization or socialism to becloud our vision of an education available to all, of whatever section, state, color, or faith.

Henry Steele Commager

1. The negatives in Commager's concluding paragraph sum up the main points he has made, each of the six phrases beginning with "not" referring to a section of the essay. In order to see his plan clearly, re-read the whole article with this plan before you:

Introduction. ¶¶1-3: history and statement of the problem

I. ¶¶4-6: "not to impose non-intellectual patterns upon our schools"

II. ¶¶7-8: "not to indulge our vanity by requiring that schools faithfully reflect the society and economy which we have created"

III. ¶¶9-12: "not to exploit our schools or our children for our entertainment, or for our sentiment, or our greed"

IV. ¶13: "not to make schools easy vehicles for indoctrination of national or economic doctrines"

V. ¶¶14-21: "not to interfere too insistently with academic functions and activities of schools"

VI. ¶¶21–25: “not to permit the inherited shibboleths about centralization and socialism to becloud our vision of an education available to all, of whatever section, state, color, or faith”

Conclusion. ¶26: summary of attitudes required

2. Note the breadth of view of the historian, in Commager’s frequent references to educational practices in the past and in other countries today.

3. Study his style:

a. The use of examples to make intelligible and convincing this discussion of the abstract, notably in ¶¶1 (Why the exclamation point after the second sentence?), 4, 8, 10, 13 (end), 21, 23, 24, 25.

b. The transitions, which add coherence, especially at the beginning of ¶¶2, 3, 5, 9, 10, 13 (this points both ways, like ¶22, which is solely transitional), 16, 20.

c. The repetition for effect of sentence structure (Ex.: 1—“Rarely have we been more anxious than we are today, rarely have the complaints been as shrill.”) in ¶¶1, 2, 8 (several), 10, 11, 12, 13, 26.

d. The metaphors which add vividness to the diction, especially in ¶¶1, 3, 4, 8, 11, 12.

e. The analogy in ¶11.

f. The range of his vocabulary throughout (look up any unfamiliar words).



The analytical approach, as mentioned earlier, may involve not only an enumeration of parts and a breaking-down of problems into their essential issues, but also a process of simplification, a summing-up. In the introduction to a famous book-length analysis of English as a language, a Danish linguist first reduces the quality of the language to a single characteristic, in the following paragraph:

I. THE MASCULINITY OF ENGLISH⁸

It is, of course, impossible to characterize a language in one formula; languages, like men, are too composite to have their whole essence summed up in one short expression. Nevertheless, there is one expression that continually comes to my mind whenever I think of the English language and compare it with others: it seems

⁸ From Otto Jespersen, *Growth and Structure of the English Language*, 9th ed., The Macmillan Company, 1938.

to me positively and expressly *masculine*; it is the language of a grown-up man and has very little childish or feminine about it. A great many things go together to produce and to confirm that impression, things phonetical, grammatical, and lexical, words and turns that are found, and words and turns that are not found, in the language. In dealing with the English language one is often reminded of the characteristic English handwriting; just as an English lady will nearly always write in a manner that in any other country would only be found in a man's hand, in the same manner the language is more manly than any other language I know.

Otto Jespersen

With masculinity established as his root principle, Jespersen then proceeds to illustrate that quality at length by a minute examination of English as compared with other languages. He finds in its precise sound system, its simple grammar, its abbreviated constructions, its straightforward word order, and many other characteristics, support for his contention that the essence of the English language is masculinity.



Historians and the social critics, faced with a great mass of human experience which they must interpret for the less well informed, are continually forced to make analyses such as the above. One such writer, examining American life from 1918 to 1929, decides that "disillusionment was the keynote of the nineteen-twenties"—a significant summing-up which gives unity to his book by guiding his treatment of various social phenomena in that decade. Note his reference to it in his analysis (below) of the seemingly inexplicable popularity which Lindbergh achieved in 1927 by his solo flight across the Atlantic. His plan involves first, a factual account of the relative commonplaceness of the feat as compared with its extraordinary effect on the public; second, an explanation of that effect, drawn from the national background of the earlier twenties which he had previously built up.

J. THE POPULARITY OF LINDBERGH⁹

To appreciate how extraordinary was this universal outpouring of admiration and love—for the word love is hardly too strong—one must remind oneself of two or three facts.

⁹ From Frederick Lewis Allen, *Only Yesterday*. Copyright, 1931, by Frederick Lewis Allen. By permission of Harper & Brothers, Publishers.

Lindbergh's flight was not the first crossing of the Atlantic by air. Alcock and Brown had flown direct from Newfoundland to Ireland in 1919. That same year the N-C4, with five men aboard, had crossed by way of the Azores, and the British dirigible R-34 had flown from Scotland to Long Island with 31 men aboard, and then had turned about and made a return flight to England. The German Dirigible ZR-3 (later known as the *Los Angeles*) had flown from Friedrichshafen to Lakehurst, New Jersey, in 1924 with 32 people aboard. Two Round-the-World American army planes had crossed the North Atlantic by way of Iceland, Greenland, and Newfoundland in 1924. The novelty of Lindbergh's flight lay only in the fact that he went all the way from New York to Paris instead of jumping off from Newfoundland, that he reached his precise objective, and that he went alone.

Furthermore, there was little practical advantage in such an exploit. It brought about a boom in aviation, to be sure, but a not altogether healthy one, and it led many a flyer to hop off blindly for foreign shores in emulation of Lindbergh and be drowned. Looking back on the event after a lapse of years, and stripping it of its emotional connotations, one sees it simply as a daring stunt flight—the longest up to that time—by a man who did not claim to be anything but a stunt flyer. Why, then, this idolization of Lindbergh?

The explanation is simple. A disillusioned nation fed on cheap heroics and scandal and crime was revolting against the low estimate of human nature which it had allowed itself to entertain. For years the American people had been spiritually starved. They had seen their early ideals and illusions and hopes one by one worn away by the corrosive influence of events and ideas—by the disappointing aftermath of war, by scientific doctrines and psychological theories which undermined their religion and ridiculed their sentimental notions, by the spectacle of graft in politics and crime on the city streets, and finally by their recent newspaper diet of smut and murder. Romance, chivalry, and self-dedication had been debunked; the heroes of history had been shown to have feet of clay, and the saints of history had been revealed as people with queer complexes. There was the god of business to worship—but a suspicion lingered that he was made of brass. Ballyhoo had given

the public contemporary heroes to bow down before—but these contemporary heroes, with their fat profits from moving-picture contracts and ghost-written syndicated articles, were not wholly convincing. Something that people needed, if they were to live at peace with themselves and with the world, was missing from their lives. And all at once Lindbergh provided it. Romance, chivalry, self-dedication—here they were, embodied in a modern Galahad for a generation which had foresworn Galahads. Lindbergh did not accept the moving-picture offers that came his way, he did not sell testimonials, did not boast, did not get himself involved in scandal, conducted himself with unerring taste—and was handsome and brave withal. The machinery of ballyhoo was ready and waiting to lift him up where every eye could see him. Is it any wonder that the public's reception of him took on the aspects of a vast religious revival?

Frederick Lewis Allen



The following, which analyzes a great city into its most important characteristics, is student-written.

K. THE CITY WITH THE BIG SHOULDERS¹⁰

Chicago—Carl Sandburg called it “the city with the big shoulders”—is indeed a beautiful city. Apartment houses rise ten stories above majestic Lake Shore Drive. Lake Michigan pounds against miles of picturesque beach and primitively impressive rocks. Along this lake shore runs a sleek, supple ribbon of divided pavement from Howard Avenue to 128th Street and beyond. At the end of LaSalle Street, Ceres, Goddess of Agriculture, sits enthroned on the Board of Trade Building, surveying the vast canyons of banking houses and lawyers' firms which are her domain. Venerable old mansions surrounded by stately grounds cluster thickly along Sheridan Road on the near North Side. Its lake front is graced by beautiful public buildings, from the Chicago Public Library near the Loop to the Museum of Science and Industry on the South Side.

¹⁰ From the *Green Caldron*.

It is a very ugly city. Just a few blocks west of the grandeur of the Loop lies the squalor of West Madison Street. To the immediate north and south, the arteries of the Loop thread areas of incredible dissolution and debauchery. Riding down the center of the city in an elevated train, one sees the filth and poverty of the tenements and slums. On the rich land of the red man, these are an obnoxious tumor—a ghastly fungus—stinking with decay and corruption. In more industrialized sections of the city, dust lies all about. The windows are grimy with the tars of factories, and the air is poisonous with a heavy, depressive layer of haze. In many portions of the city, the antiquity of the buildings hints of a yoke which sinks lower and lower over the inhabitants. Stagnation is the atmosphere here.

And Chicago is a mighty city. Riding through the city on any railroad or elevated line, one passes whole clusters of factories. Little factories of little men; big factories of big men. Little businesses such as dye-cutting plants; large businesses such as mills. The stockyards collect and sell meat to the world. West Proviso yards give the city the biggest and best railroad facilities in the world. Warehouses stand on both sides of the river for several miles. On appointed days, the great locks into the lake open and a huge paper-boat from Canada passes under raised bridges to deposit its cargo of newsprint at the *Daily News* Building dock. A public service company provides gas, electricity, and water in huge quantities to four million people, while the Bell System is concerned with enabling them all to gossip with one another. Hundreds of tons of food are shipped in and processed daily to provide the people with their thousand and one fickle gustatory pleasures.

Indeed, Chicago is a diverse city. It is a city of four million souls. Four million people who hear a priest, a rabbi, or a minister on the Sabbath, or lie in and sleep on the day of rest. Four million angry, happy, young, aged, exciting, drab people, none of whom resembles any other. It is a city protected by Irish policemen, starched and ironed by Chinese laundrymen, fed by German butchers and Italian grocers, and kept dry by Polish plumbers.

Chicago is a famous city. From other countries, people come to the United States in great numbers as immigrants and as visitors.

They want to see the stockyards, to which Chicagoans pay little attention. They timidly inquire whether or not they can walk down the street free from the danger of being swallowed up in a vicious gang war. From many places people come to brave the hundred delinquencies of North Clark Street, or to catch the opening night performance of the Ballet Russe de Monte Carlo at the Opera House.

Chicago is a city of beautiful dreams and stark reality. It is homogeneous in its diversity and majestic in its squalor. It glories in crude might and basks in the light of tarnished fame. It is the most beautifully ugly city in the world.

Stephen Stinson

1. What are the characteristics of Chicago that emerge from the author's analysis? Notice the details with which he supports them.
2. Do you regard this as a "reasonably complete" analysis?

ASSIGNMENT

1. The simplest subjects for analysis by partition are definite objects such as a fountain pen or mechanical pencil, a sailboat, a tennis court, a football team—in all of which the parts are easily discoverable. More challenging is the analysis of an institution (school, church, government) or a work of art (a poem, a painting, a symphony) in which the existing parts are less readily discernible.

2. Use the analytical process to solve some problem, such as a strongly felt but perhaps hitherto unexamined like or dislike of your own (for a person, a course, a custom), the popularity of something (a sport, a fad, a curriculum), the success of something or someone (a program, a campaign, an individual).

3. Approach through a statement of root principle the analysis of a leader, a form of government, war, peace, success, the American way of life.

4. Whatever subject you choose or whatever approach you decide on, keep your purpose clearly in mind. A textbook, for example, can be analyzed as an object into the physical parts of which it is composed, or it can be analyzed as to content. But do not confuse two purposes: a red cover is not to be mentioned in the same breath with a clear-cut literary style.

5. Analysis is such a common method by which the mind works that you can find it illustrated to some extent in practically every unit

in this book. It operates most conspicuously in Unit 13, where you will find it essential to the reviewing of a book, and in Unit 14, where the analytical approach to a person results in the character sketch. You will find a need for the use of analysis also in Units 16–19, in writing the summary and the outline, in gathering material for the research paper, and in settling down to the essay examination. Study its use in the examples in Unit 10 (Cause and Effect); also in “What Is Culture?” (p. 210), “What an Intellectual Is—and Is Not” (p. 212), and “The Real Meaning of College” (p. 221) in Unit 8; in “This Romantic Age” (p. 326) and “Killing for Sport” (p. 328) in Unit 11; and in “What Is Thought?” (p. 478) in Unit 17.

UNIT 10

◆ Cause and Effect

In a sense the kind of thinking required of you in this unit, as in the one preceding, will be analytical, for you will be faced again with the task of taking apart, of breaking down—not, this time, a mechanism or a problem, but those forces which have combined to produce a certain result or those results which have occurred, or which may reasonably be expected to occur, in consequence of some motivating factor. In other words, in turning to examine what is one of the most important of logical relationships, that of cause and effect, you will find the need of certain analytical procedures, for the causes of effects and the effects of causes are not always immediately evident. However, there are peculiarities in this particular area of logical connections which merit a unit devoted to it alone.

A student falls full length on a campus walk. The effects are immediately apparent: his books scatter far and wide, and he is generally disheveled. He picks himself and his property up and arrives in the classroom looking flustered. Asked by a friend what the trouble is, he replies, "I had an accident—fell down." Asked what caused it, he adds, "Nothing—I just fell." Actually, if he were to examine the circumstances, he would find some cause, or causes. Perhaps the sole of his shoe was loosened at the toe, making him stumble; perhaps a slab of pavement, heaved slightly by a tree root, tripped him; perhaps in waving to a friend he threw himself off balance; perhaps he had overslept and was still in a daze. Whatever the reason or combination of reasons, we can be sure that

cause existed; one doesn't fall for no reason at all, unless he faints—which is an inner reason in itself, the cause of which, in turn, perhaps only a physician can determine.

If, driving to the campus, you ram another car, one cause is clear, wherever the immediate blame may lie—two objects tried to occupy the same space at the same time! The point is that neither accidents nor any other events just “happen”; they are part of the vast pattern of cause and effect—effects becoming causes of other effects in an endless chain. Whatever the immediate cause that effected the crash above, the crash itself became the cause of still further effects—a bent fender, maybe a traffic ticket, and so on. One of our most common logical problems is to discover the true causes behind the effects, or to trace from the causes the actual effects resulting or those which probably will result. They may be single, as when a dose of medicine brings prompt relief; they may be numerous, as when the use of a successful antibiotic has to be discontinued because of the occurrence of several unpleasant “side effects.” They may be closely related, as a dog's bite to the ensuing wound, or separated by time, as contact with poison ivy from the next day's blisters. The connection of cause and effect may be clearly evident, or it may be revealed only after careful analysis. But it is always there; we have only to discover it.

You have been learning your way through this complicated world of causes and effects since early childhood, when you first found that fire was hot and knives were sharp, and that crying won you sympathy. Certain causes led you not only to come to college, but to choose this one, and you were already thinking of higher education in terms of its probable effects upon your future. If you look back over the papers you have already written for this course, you will undoubtedly find some handling of cause and effect in them. But in this unit you will be asked to write a paper which concentrates upon their relationship, after your attention has been called to some of the problems involved.

- 1. Do not confuse a connection in time with a causal relationship.** This is the common *post hoc* fallacy (named from the Latin *post hoc, ergo propter hoc*, which means “after this, therefore because of this”); it is responsible for the origin of

many of our superstitions. A black cat crosses our path, and bad luck follows; therefore a black cat is felt to cause the bad luck. Breaking a mirror, walking under a ladder, and so on—these belong to the mythology of the race, being attempts to explain results of which the true cause was unknown or unpleasant to face. As intelligent moderns we may recognize bad luck in these, true—if we were scratched by the cat, or valued the mirror, or got spattered with paint; but we will look for other, and real, causes of an unrelated ensuing misfortune. Before we can attribute a series of storms to atomic tests, we need a great deal more research. The tests *may* prove to be a contributing cause, but may not—after all, we had storms, and bad ones, long before the atom was split. Note the caution with which careful scientists have approached the question of cigarettes and lung cancer.

2. **Do not mistake for a cause anything that is actually unrelated.** Akin to the *post hoc* fallacy is the assumption that two things usually concurrent in time must have a causal relationship—colored leaves in the fall, for instance, popular opinion holds to be caused by frost, though scientists insist they are as likely to precede it. A causal relationship gets attributed to a great many pure coincidences; the man the girl accuses of following her may just happen to be going in the same direction at the same speed, for an entirely unrelated reason.
3. **Do not be content with a single cause if (as often) there is the likelihood that a number of causes operated to produce one effect.** Comic books may contribute to juvenile delinquency, but so do numerous other probably more powerful social forces. If a normally cheerful salesman appears surly, he may have had a quarrel with his wife, or have just opened the plumber's bill, or have been called on the carpet by his boss, or have been stopped by every red light on the way to work—or he may have indigestion. But if he is of a reasonably equable disposition, the chances are good that several of these causes combined to destroy his usual equanimity.
4. **Distinguish between immediate and remote causes.** Asked why you came to college, you could truthfully answer, "Be-

cause my father married my mother," but the inquirer is probably concerned with more recent causes more directly connected with the effect in question.

5. **Be sure the cause or causes you arrive at are sufficient to have produced the result.** If a dog is left alone in the house and a large ham disappears, he is a likely suspect—particularly if, as with the disappearance of the teapot and spoons in Huxley's essay (pp. 289–292), there is other circumstantial evidence as well, such as grease on his muzzle and paws, and distended ribs. On the other hand, a lone kitten will be exonerated, from a lack not of motive but of capacity.
6. **Make similarly certain, in predicting effects, that the causes you have mentioned are adequate to produce them.** Few people these days question the justice of woman suffrage; but it didn't cure society of all its ills, as many of its early proponents promised. Nor did prohibition do away with drinking in the United States; it actually increased it.
7. **Again, in predicting effects, try to allow for any other causes that may nullify them.** Corn needs rain, but heavy rainfalls do not assure the farmer of a good crop; they may instead keep him from planting in time, or, if heavy enough, even drown out the corn he has already planted. Wage increases do not necessarily result in more buying power, since a rising cost of living is likely to enter the picture too.
8. **In predicting more than one effect, avoid such as are contradictory.** The politician who promises that if he is elected he will lower taxes and greatly expand the public works program does not impress the thoughtful and experienced voter.
9. **Do not mistake a cause for its effect, or an effect for its cause.** The medieval philosophers regarded as evidence of the goodness of God the fact that He had made a great river run conveniently through every great city; the modern historian sees the process in reverse. The old farmer who said, "If I'd known I was going to have such nice children, I'd have picked a better mother for 'em," might also stand correction.
10. **In looking for causes and effects, especially for the causes of your own opinions or the probable effects of your own actions,**

avoid the pitfall of "rationalization," the introduction of false or superficial explanations in order to avoid facing the real ones. A driver, for instance, may try to advance road conditions or mechanical failure to cover up his own carelessness; or a student may excuse his failure to study adequately in terms of the effects on his health rather than admit to laziness.

EXAMPLES

The editor of the *Atlantic Monthly*, preparing for the recent centennial of that magazine, analyzes its success into the factors that were responsible for it in a century in which countless other magazines came and went. Do the causes he lists seem to you adequate to have produced the effect?

A. THE LONG-LIVED "ATLANTIC"¹

There are three reasons why the *Atlantic* has managed to live so long. First, because we have changed our editors more frequently than any of our competitors. Whenever there was a sag in our circulation we brought in a new editor. For instance, there was a marked decline in 1870, and at that time we brought in a Westerner, William Dean Howells, from Columbus, Ohio. He, in turn, attracted our first Western contributors, Bret Harte and Mark Twain. As you would expect, interest in the magazine immediately revived.

Secondly, from the very beginning we have championed American writers. This preference for American talent was very daring in the 1850's, when every one of our competitors was either pirating or importing English novelists and poets.

The third reason for our longevity is that we have always been printed in Boston. Boston has been our vantage point, and I think the country respects us for the Yankee humor and integrity which flow in our veins.

Edward Weeks



In the following example from an article comparing the theologies of the Catholic and the Protestant churches, the author gives first the

¹ From Edward Weeks, "The Peripatetic Reviewer," *Atlantic Monthly*, June, 1957, p. 79.

cause which made the Protestant community differ from the Catholic, then the effect of this cause, which he sees to be in turn the cause behind a new effort directed toward a different effect. Point out these causes and effects.

B. THE PROTESTANT COMMUNITY²

What distinguished the Catholic community from the Protestant community was the fact that for the Protestant, in principle, there was no final authority in the community. Over, above, and outside the community floated the Bible. Its authority was originally considered final, but the community, on principle, had no authority to define its meaning. The fellowship necessarily had the power to exclude members who did not conform to the total community's interpretation, but it had no structural norm whereby another understanding could definitively be declared invalid. In practice it tried to do so, but the nuclear principle of Protestantism contradicted the practice. As a result, the fragmentation of Protestantism was inevitable. With the same right that the first reformers claimed to reform the actual Church in the light of their sincere understanding of the Bible, new reformers within the Protestant community again reformed the Church in the light of their sincere understanding of revelation. This process by inner logic has continued until our own time. But no matter how often the fragmentation took place, it never gave final authority to the community; and with this lack, future fragmentation could not be avoided. The World Council of Churches is a most interesting phenomenon because it is the modern Protestant's impressive attempt to overcome the inner drive to fragmentation.

Gustave Weigel, S.J.



Faced with the problem of the extraordinary popularity of the character Sherlock Holmes, Rex Stout, in this introduction to an article entitled "Crime in Fiction," gives it some thought and comes up with an answer. Is it convincing?

² From Gustave Weigel, S.J., "Catholic and Protestant Theologies in Outline," *The American Scholar*, Summer, 1956, pp. 308-309.

C. THE RATIONAL SHERLOCK HOLMES³

People say that Sherlock Holmes is the most widely known fictional character in all the literature of the world, and there is impressive evidence that they are right. Usually, having said it, they go on to ask why, and have no answer. They are puzzled and not a little irritated. What right has this fantastic bloodhound to the top of a peak whence he can look down upon Achilles, Medea, Don Quixote, Hamlet, Père Goriot, Anna Karenina, Karamazov, Old Scrooge, Tom Sawyer, Tarzan, and Scarlett O'Hara?

I have thought it over and I think I know. You have the answer as soon as you reflect not on what man is, but on what he likes to think he is. He calls himself *homo* but, not satisfied with that, makes it *homo sapiens*. His best-liked and best-known definition of himself is not the virtuous animal, or the passionate animal, or the handsome animal, or the just or merciful animal, but the reasoning animal. Sherlock Holmes is the embodiment of man's greatest pride and greatest weakness: his reason. I have heard it said by sneerers that he isn't even human. Certainly he isn't; but he is human aspiration. He is what our ancestors had in mind when in wistful braggadocio they tacked the *sapiens* onto the *homo*.

Man insists on nothing more desperately than that his emotions are controlled by his rational processes. More often than not, he actually believes it up to the selvage of his consciousness. Rationalization of an action or decision dictated by an emotion is, indeed, a primary function of the mind. It is an ironically thankless task, since it must contrive the conclusion that the action or decision was itself reasonable and therefore no rationalization was called for. As *homo sapiens* we resent—with a resentment usually too deep for awareness, let alone expression—being constantly bullied by our emotions, not only into action or decision but also into a frantic search for excuses for them.

We enjoy reading about people in the same fix. We enjoy reading about people who love and hate and covet—about gluttons

³ From Rex Stout, "Crime in Fiction," *Saturday Review Reader*. Copyright, 1951, by Saturday Review Associates, Inc. Published by Bantam Books, Inc.

and martyrs, misers and sadists, whores and saints, brave men and cowards. But also, demonstrably, we enjoy reading about a man who gloriously acts and decides, with no exception and no compunction, not as his emotions brutally command, but as reason instructs. So Sherlock Holmes is on his peak.

Rex Stout



D. THE CONTRADICTIONARY FRENCH⁴

A Frenchman is rarely seen drunk in public or in private but France has the highest rate of alcoholism in the world. Frenchmen are fervent patriots but they invest their money abroad. A Frenchman is thrifty to the point of miserliness in his private family affairs but will cheerfully raid the public Treasury and laugh at constantly mounting national deficits. A Frenchman prides himself on his logic but turns off the heating system exactly on March 21, the first official day of spring, even though it may be snowing outside. A French deputy delivers fiery speeches in Parliament about the vital importance of putting down the rebellion in Algeria and then votes against the government's bill for increased taxes to pay the cost of putting down the Algerian revolt. All the French want is to be allowed to live in peace—yet France has been at war longer than any other country.

This dualism of the French confuses those who do not distinguish between what the French practice and what they preach. If you were to believe what Frenchmen say you would be convinced that they have nothing but contempt for their politicians and are totally uninterested in politics. But if you examine the results of national elections in the past fifty years you will discover that at least eight out of ten registered voters in France go to the polls on election day, one of the best records of responsible political action in the Western world. And, with startling regularity, the voters return to power the same men and the same parties they profess to hold in contempt.

The reason for these contradictions between words and deeds is

⁴ From David Schoenbrun, *As France Goes*. Copyright © 1957, by David Schoenbrun. By permission of Harper & Brothers, Publishers.

that the Frenchman has a horror of appearing to be stupid or naïve. He hates to be fooled but even more he hates to have it known that he has been made a fool of. There is nothing worse that can happen to a Frenchman than be "*cocu*," to be the victim of infidelity, in private life or in politics. A "*cocu*" is more to be scorned than pitied, for he is a fool. Frenchmen can forgive, even admire, a clever knave but not an honest fool. Therefore a Frenchman plays the cynic, pretends to believe in nothing and in no one. A cynic is foolproof; that is, he only fools himself, which is less painful and embarrassing.

David Schoenbrun

After giving examples of the quality of contradiction in the character of the French, the author gives what he believes to be the cause of it. Does it seem to you to be sufficient?



In his department of the *Atlantic Monthly* called "Accent on Living" essayist Charles Morton analyzes the results of his having given up smoking. Note how many major ones he finds, the order in which he presents them, and the care with which he presents these as personal rather than general results.

E. I STOPPED SMOKING⁵

I had hoped to be a member of that extremely small, select group of journalists who stopped smoking and who did not, in consequence, write an article about their feat. Fifty cigarettes a day for forty years, the measure of my addiction, totes up to 580,000 cigarettes, and stop smoking them I did. But the reasons for saying something about it seem to me stronger than the case for reticence. I am uncomfortably aware, as I make this admission, of the disdainful little piece which I wrote for these pages about "the swear-off article" and how one man's swear-off was after all too much like another's. But the propaganda for smoking and the myth of failure and misery for those who would try to stop are sufficiently preposterous to claim space here for comment.

⁵ From Charles W. Morton, "Accent on Living," *Atlantic Monthly*, April, 1957, pp. 90-91.

In my own case the rewards of shifting from fifty cigarettes a day to none at all so far outweighed the difficulties and came so promptly that the great issue of "will power" never arose at all: the choice was a state of comfort and well-being or a state of near-invalidism and acute discomfort. That choice is not nearly so hard to make as the mythology of the subject might lead one to believe. An asthmatic, who has been breathing noisily for a score of years, finds suddenly that he can lie down and sleep the night through, breathing deeply and quietly. "Suddenly" in my case means by the end of the first week of nonsmoking, and if I did a certain amount of fumbling during that week for cigarettes that I was no longer carrying and the lighter that I used no more, I am more than willing to trade a week of fumbling and fidgeting for the genuine luxury of more normal breathing. The fumbling faded rapidly, for every time I realized what I was fumbling for, the massive awareness of my state of physical comfort put me at ease, and by the end of a week I fumbled no more. Any habit or mannerism of long standing calls for some effort if it is to be broken, and I doubt that tobacco is any harder to terminate than any other habit. The test is not how hard it is, but whether or not the results warrant the doing.

There are, of course, many other consequences when anyone with respiratory trouble stops, after smoking excessively. Tobacco and asthma combined in my case to make me hypersensitive to all sorts of other substances such as ragweed pollen and a variety of commonplace foodstuffs—sea food of any sort, chocolate, pineapple, peas, spices, nuts, melons—and an encounter with any of these set me to wheezing and sputtering within the hour. But without the irritation caused by tobacco, I can take any and all of these in stride with considerable enjoyment and no perceptible ill effects.

Even more enjoyable than sleeping so comfortably was the sudden access of energy for the working day, the disappearance of afternoon fatigue, the resumption of a far more active way of life than I would have believed possible for myself even ten years ago, let alone today. (These findings are not intended, and I should have said so at the beginning, for those who are not troubled by the use of tobacco, but I feel obliged to add that although not all

smokers are asthmatics, most of the asthmatics I have known were heavy smokers.)

I have indeed been worried by the tendency to take on weight, of which the anti-stopping mythology makes so much. For a couple of weeks I munched butterscotch wafers or tried chewing gum to dull the edge of mounting appetite, but these substitutes were so unsatisfying that I dropped them altogether. Overeating does call for protective strategy. So does oversmoking, and a ten-pound gain in weight seems to me a good deal less formidable problem than the progressive consequences of anoxemia.

The propaganda for cigarettes on the airwaves is transcribed ecstasy on a 24-hour basis, with its hymn of jubilation over the latest filter, the new cigarette, or the old cigarette with its newly discovered richer-milder-smoother-finer—where have we heard those words before?—qualities. The hymn fades suddenly into the voice of the high priest, who repeats in the voice of hysteria the inanities of the ritual: Don't miss the fun of smoking. Smoke *real*. Smoke modern. Smoking is a pleasure. Togetherness. Be a real American. Come along with the rest of us. Don't be an outsider. Smoke, smoke any old thing just so long as you smoke something and don't try to be so different from other folks.

As if the cigarette advertisers were needing outside help, the New York *Times* editorial page gave them a lift by devoting its Topics of the Times column to a despondent account of what befalls anyone trying to give up smoking. The gist of the case, developed in a vein of wistful facetiousness, was that the agonies aren't worth the effort, and it can't be done anyhow.

I am perfectly willing to take the role of bigot, reformed sinner, and bore for the purpose of arguing the contrary.

Charles W. Morton



F. FAREWELL TO THE NORTH WOODS GUIDE⁶

One of the best breeds of men this country has produced is on the way out. For, barring a miracle, the North Woods guide is

⁶ J. Donald Adams, "Farewell to the North Woods Guide," *Atlantic Monthly*, July, 1957, pp. 63-65.

about to join those other indigenous American characters who have long since vanished—the mountain man and the old-time cowpoke. By all the signs, given ten or fifteen years, the guide will be as rare as the snake-oil barker. He had his finest flowering first in the Adirondack woods and then in the forests of Maine; it was in these regions that the type became most fully and sharply defined.

The reasons for his imminent disappearance are several. The first and most obvious is that no new generation of guides is coming up to take his place. The youngsters who might be the successors to the fast-dwindling ranks of the old-timers simply are not interested. It isn't that they don't like the woods or that fishing and hunting have lost their appeal; far from it. Many of them are well equipped both by natural inclination and native ability to follow in their fathers' footsteps, but almost unanimously they turn thumbs down on a guide's life.

Why, then, this negative attitude? The weightiest factor is money. The North Woods guide has always worked long hours without benefit of overtime, and for comparatively low wages. His work is seasonal—spring and early fall fishing, fall hunting, and, rarely now, long-distance canoe trips in the summer. There is a guides' association, but guides have never been organized as a labor union. They have always been individualists, natural rebels against regimentation of any kind. Besides, it would be almost impossible to make their work fit in with ordinary union rules.

The youngsters all say, "To hell with guiding. I can make more dough driving a truck or working for the lumber company at other jobs. I get shorter hours, I get paid for overtime, and I get steadier work." This is the basic reason for their lack of interest, but it is not the only one. Another was supplied me by Don Cameron, one of the top old-timers of the Rangeley region, who came to national attention as the guide chosen to introduce President Eisenhower to Maine fishing.

"I don't say," he explained, "that this goes for all the kids who might be taking up guiding today, but it does for a number I know. They don't like, any more than I do, the new kind of people who are coming here to fish and hunt. The old-time sport is getting

pretty rare. The first thing these men tell me is, 'I got a new deep-freeze, and I wanna get a lot of fish.' There just isn't the same pleasure in going out with them."

Cameron is a vigorous man of about sixty, which is not far from the average age of the best guides left in Maine. Like most of them, he began guiding at sixteen. At that time a guide's pay in Maine, and in the Adirondacks as well, averaged three dollars a day—a day that might run, and often did, to as much as sixteen hours. In addition to this sum, of course, the sport paid for the guide's board or the provisions needed for a long trip. This arrangement still obtains. By gradual stages the guide's pay has gone up to a minimum of ten dollars a day. In certain regions it runs higher. Around Moosehead Lake, for example, the minimum is fourteen dollars, and in the Rangeley region a dollar or two more. Tips are expected and average at least 10 per cent.

What does a good guide give in return for these wages? A great deal, for guiding at its best deserves to be called a profession and an art. Consider the requirements: the guide must know his region the way a man knows his own house. He must be thoroughly familiar with the habits of fish and game and the uses of rod and gun. He must be a good cook and a first-rate woodsman, ingenious enough to make the best of the materials at hand. He should be an expert canoeman. But the list doesn't end there. His value is much increased if he is a good companion, a man with whom you can sit around the fire when the day's sport is over, and with whom you can enjoy talking. He needs tact, and ability to bear with fools, and he must have a strong sense of responsibility.

The best of the breed are remarkable men, both in character and competence. I have never known a nervous or fretful man among them. Their balance is not only in their legs but in their minds as well. As most of us do not, they step, in Thoreau's phrase, to their own music. They are shrewd judges of character, because there is no quicker or more infallible way of discovering the faults in a man than to share his company on a camping trip. For years the experienced guide has observed people stripped to the essentials, shorn of the props which support them in their ordinary environment. The bluffer, the boaster, the snob, the selfish egotist, the

shirker, will all have betrayed themselves after a day or two in the woods. If you can spend two weeks on the trail with a man or woman without undue friction and disharmony, you can get on with that person under any circumstances. That is one of my favorite laws of human behavior.

A good guide is wise because he has learned to rock with the boat, to abide by the laws of nature. He may not hear any oracle in the pine woods, as Emerson did, but he is full of earthy wisdom. Schooled in making the best of what comes, he steers a steady course between overconfidence and easy discouragement. He knows that nature always evens up, always strikes a balance, except when man, alone among the animals, disturbs it.

Out of this sense of balance comes that unforced, natural humor which is usually his. No doubt there are exceptions, but I have never known a seasoned guide who didn't have a sharp sense of the incongruous—the quality that lies at the base of nearly all humor.

That beautifully competent skill of his didn't come out of books. It may be that some people are born with a better sense of direction than others—you don't have to go into the woods to see that demonstrated; but whatever the guide's native capacity to orient himself may be, he has vastly strengthened it by long and patient observation. He sees a host of things that we miss: the direction taken by tree branches; spots where the sun strikes longest; the conformation of the land; inlets and outlets that we might pass by. He knows his country not in one season or two, but in all four, and is aware of every subtle change that takes place.

Just as his broker client sniffs out trends in the market from the daily stock listings, so he reads with ease the signs that point to a late or early season, where the deer or moose will be heading, where the trout or landlocked salmon are likely to be found. Given certain circumstances, certain conditions, he knows what the reaction of wildlife will be. He is not guessing; he is drawing conclusions from a rich fund of long-assembled facts. He reminds me most, among professional men, of the skillful surgeon: resourceful, ever ready to improvise, always braced for an emergency, combining in rare degree exact knowledge with the manual dexterity to implement it.

These qualities make up a bill of particulars not easily filled. There are still plenty of good woodsmen left, and men who know all there is to know about fish and game. But the number of good canoemen is thinning fast. That ability, like mastery of the ax, is becoming one of the lost arts. Mechanical contrivances have helped to whittle it down. The outboard motor, like the chain saw, has made inroads on the old skills. It may have made more time available for actual fishing, and lightened the guide's labors, but it is steadily and surely undermining the canoeman's skill. In heavy weather or in any difficult water the canoe, which is the most responsive form of craft ever devised, answers best to the paddle or the pole, expertly used. In a heavy sea, the competent canoeman at once cuts off his motor and takes to the paddle. And poling upstream in white water, unassisted by a motor, is an art not easily acquired. Few men today have it, and fewer still are bothering to learn the technique. That is one reason why the famous and at one time very popular Maine canoe trips—the Allegash, the East Branch, and the St. John—are now seldom made. Not many men are left who are qualified to act as guides on these trips.

Among the men with whom I have talked about what is happening to the North Woods is Harry A. Sanders, present and third-generation head of D. T. Sanders & Son, whose big country store at Greenville has been for generations chief outfitter for parties making the long Maine canoe trips. There was a time when the Sanders store, which is celebrating its hundredth anniversary this year, annually equipped hundreds of parties. Last summer only six signed up for the Allegash, none for the East Branch, none for the St. John. The attractions of the latter two have suffered from the activities of the lumber companies. Both have been made unpleasant for canoe travel because of the amount of pulpwood being poured into their waters.

Both Mr. Sanders and his son, Harry A. Sanders III, great-grandson of the founder, confirmed the conclusions I had already reached regarding the outlook for guiding. They told me there were now perhaps twenty fully qualified guides for the whole Moosehead region, and that of this number the large majority were fifty years of age and older. They could think of only two competent

guides under forty. This estimate paralleled what I had been told in the Jackman country and what I was to hear again in the Rangeley region.

There I talked with, among others, Herb Welch, champion fly-caster and creator of the streamer fly, whose tackle store at Oquosoc has been a headquarters for fishermen these past fifty years. Mr. Welch takes a pessimistic view not merely of the guide situation but, in common with Don Cameron over at Wilson's Mills and many others, of the future of Maine fishing in general. He is bitter, as are many guides, over the results of pulp-cutting—or, rather, of the manner in which it is too frequently done.

The lumber companies, particularly the smaller ones—which operate on a shoestring and have to figure their costs very closely—and to some extent the power companies, are in the eyes of these men the chief enemies of natural fishing conditions. The state stocks Maine's lakes and streams with a lavish hand, and the Fish and Game Commission does its best, but the battle, under present conditions, is a losing one. The young fish emptied into Maine's waters do not find the conditions they need, either for growth or for survival.

The operations of the pulp-cutters, often unnecessarily destructive, furnish one more contributing factor in the decline of North Woods guiding. Year by year the fishing grows poorer, and more and more sportsmen cross the border into Canada. "Take the salmon," said Herb Welch. "Whether he's Atlantic or landlocked, as he approaches maturity his instinct urges him toward the sea. He starts down our streams, and what happens? He runs smack into waters polluted by sulphite. He never reaches full maturity, and that's why big salmon become increasingly scarce. It ought to be possible, in these days of chemical marvels, to develop some substitute for sulphite which would not be harmful to the fish. Here's the state of Maine, which has spent millions publicizing its attractions for sportsmen, throwing away a substantial source of revenue because the politicians down in Augusta won't stand up to the lumber companies."

Don Cameron was equally vehement. "They're down now," he

said, "to cutting four-inch stuff. They'll cut anything that will make a two-by-four. Some of them are exterminating the beaver and upsetting the natural economy of our waters. It wouldn't be so bad if, after killing off the beaver, they would take the trouble to make the outlets in his dams which the beaver would have done, but they won't even bother with that." The present phase of lumbering in Maine, which was once conducted on a grand scale, while there were still great quantities of first growth, draws the contempt of the old-time guide, whose winters were customarily spent in the logging camps. "Kindling-wood chopping" is the way Roaring Bill Hall, now in his eighties, refers to the practice. Moreover, great heaps of slash left by current operations are creating serious fire hazards.

Though lumbering practices are a factor contributing to the decline of guiding, it is unlikely that even if they were corrected the situation could be much improved, for the economic factor would remain. Though the shortage of guides is not as acute across the border in New Brunswick and Quebec, due to lower local wages, it is growing there too, and will no doubt accelerate in view of Canada's rapid mining and industrial growth.

Besides the factors I have already mentioned, there is still another. We are a softer, more luxury-loving people than we were when the guide was in his heyday. We feel lost without a car or a plane to take us where we want to go, and the number of men who are willing to follow a guide over long and toilsome portages grows smaller every year. Moreover, since fishing has become the most popular of outdoor recreations, and the streams and lakes grow steadily more accessible, longer journeys to get off the beaten track become necessary. Indeed, so heavy have been the inroads on the once secluded waters of northern Minnesota, made possible by the services of the bush pilots, that the state took action and prohibited entry by air to certain localities. Also, the outboard motor, vastly improved since its early days, has increased the fisherman's independence and stepped up his mobility.

But this independence has its limitations. In the true backwoods areas he cannot camp overnight without the services of a guide,

which are required by state regulation. Nor can he, unless he has known the region long and intimately, hope to enjoy as good sport as a competent guide could help him to have.

If we are to check the flow across our borders of sportsmen who would be happy to find good fishing at home, if we are to crack down on the greed and to-hell-with-the-public attitude of the operators who are endangering the future of the Maine forests and helping to put the North Woods guide in the discard, prompt and decisive action is needed. Pressure might be brought to bear by an association of sportsmen, many of whom are men of influence. Perhaps it is too much to hope, but mightn't the lumber companies be made to see reason and to take a longer view? Mightn't they grant leaves of absence to men who would like to guide during the hunting and fishing seasons, if these men were given some guarantee of security in their company jobs?

The loss of an art, the lapse of a skill, the evaporation of knowledge long accumulated, is always a sad and disturbing thing. All three of these are passing away with the eclipse of the North Woods guide. Who is to inherit his art, his skill, and his knowledge? Who is to pass them on in turn, these precious acquisitions of the American heritage? Are they to become only old men's tales of another day?

J. Donald Adams

1. The obvious cause that Adams advances for the disappearance of the guide is that no new generation of guides is appearing, a fact which in turn is caused by lack of interest among young men in guiding. How many causes does he list for this lack?

2. Another cause is the disappearance of at least one of the skills needed, that of the canoeman. What is the cause of this disappearance? What two good results of this cause does Adams nevertheless briefly concede?

3.. The disappearance of the qualified guide is only one of the reasons for the decline in canoe trips. In what ways do the lumber companies contribute?

4. What causes sportsmen to go increasingly to Canada? Why is the shortage of guides less acute there? What is happening that will increase the shortage there?

5. How has our becoming "a softer, more luxury-loving people" contributed to the decline in guiding? How has the popularity of fishing done so? The improved outboard motor?

6. What course of action does Adams suggest, with what results in view?

7. Why is Adams concerned about the disappearance of the guide?



Part I of "American Youth Goes Monogamous" appears in Unit 11 as an example of the inductive method. In Part II, following, the author analyzes some of the causes and effects of the new social pattern of which, in Part I, he has established the existence.

G. AMERICAN YOUTH GOES MONOGAMOUS⁷

The revolution in the courtship and dating procedures of our youth has had profound effects on our society and even on our economy.

The average age of marriage has dropped very rapidly. A college girl of the 1920s *said*, at least, that she was looking forward to a career. Most of them did not expect to get married until two or three years after graduation. The college girl today declares quite frankly that she wants to get married and she frequently does so while still in college. A girl who gets as far as junior year in college without having acquired a man is thought to be in grave danger of becoming an old maid. A manless senior is considered to be more or less on the shelf.

Matrimony at an early age is facilitated by the disappearance of the idea that a man should be able to support a wife before he gets married. The GI Bill of Rights with its higher allowances for married veterans seems to have destroyed the older notions, and to have made the idea of married undergraduate students acceptable. Nowadays, one or both sets of parents are expected to "help." If the parents cannot be of assistance it is perfectly normal for the girl to take a job and help to support her husband through medical school or law school.

And then there is the birth rate. Thirty years ago a young couple

⁷ Charles W. Cole, "American Youth Goes Monogamous," *Harper's Magazine*, March, 1957, Part II, pp. 32-33. (See Part I on pp. 317-322.)

usually planned to have two children and usually did. Today the ideal seems to be four or five children. The effect of this shift in attitude on the birth rate has been spectacular. Among college graduates of both sexes the classes ten years out already have substantially as many children as the classes twenty-five years out. It is known also of course that all by itself an earlier average age of marriage will raise the birth rate.

Why young people want more children is by no means clear. Partly the new attitude may arise from the fact that there is no servant problem. Since there are no servants, there is no question of waiting till it is possible to afford a maid to look after the baby.

Housekeeping has, moreover, been much simplified by washing machines, frozen foods, diaper services, and a score of other developments. Baby-sitting has become a national and fairly well organized institution. Partly the trend to large families may arise from the fact that many of the young people marrying today were only children or had a single sibling. They seem to envy the children who come from large families and had a more varied and exciting family circle. Partly, too, young people seem to be seeking in their own families the security that is outwardly denied by the unsettled state of the world.

In the 'twenties and early 'thirties, when the social pattern was one of multiple or polygamous dating—on the part of both boys and girls—young people did not think nearly so much about marriage as they do today. Thirty years ago a boy and a girl could have dates over a long period without seriously considering that they might some day get married. They dated each other for the fun of it, because they enjoyed each other's company, because they liked the same things, or merely because in the competitive social life of their time it was a good thing to have dates—the more, the better. Today young people often play with the idea of marriage as early as the second or third date, and they certainly think about it by the fifth or sixth. By the time they had been going steady for a while they are quite apt to be discussing the number and names of their future children. The fact that the steady may well be a future spouse gives a different color to the social life of the youth. It makes it more serious, less frivolous. The boys and girls spend a

lot of time discussing their relationship and whether it is solidly founded on bases of long-run compatibility.

The oddest thing about the revolution in the social life of youth in the last twenty years is that it constitutes the triumph of rural nineteenth-century American mores in the urban and suburban society of the mid-twentieth century. Anybody over seventy who was brought up in a country village or town finds the social customs of young people today strangely familiar. In the 1880s or 1890s it was normal to have boys and girls pair off in a more or less stable fashion, and such pairing often ended eventually in marriage. The very phrase "going steady" has the ring of rural America under President Cleveland.

Why have our young people reverted so sharply to the ways of an earlier era and a simpler society? There seems to be no clear-cut answer. The change has often been ascribed to the second world war, when the sudden shortage of men made each girl eager to hold on to any available male. But it was well under way before 1939. The new folkways may be related to the Great Depression when a boy putting out money for a girl on dances, movies, or the like wanted to be sure of some return on his investment. It is also true that the fiercely competitive social life of the 'twenties with the stag lines and the cutting in and the multiple dates meant that a popular girl had a very good time indeed. But the majority of girls were not popular. They dreaded being wall flowers. They were the ones with whom boys sometimes got stuck. It may be that the less popular majority of girls slowly created the present democratic system, under which any girl with a steady is just as well off as any other girl with a steady. Since each boy wants a steady too and since the numbers of boys and girls are about equal everybody seems better off at present, though it is possible that some polygamous male instincts are thwarted. On the other hand, girls would insist that the new system was created by the boys who are aggressive, possessive, and jealous of all rivals.

The new ways may also be related to the search for security. The boy or girl who has a steady is secure. Each partner knows that the other can be counted on for the coming high-school dance or the next football game. In a day when the population moves from

home to home with such freedom and when so many homes are broken by divorce or otherwise, this kind of security is very precious to young people. Perhaps, too, the general decline of competition under the welfare state has led to less competitive social customs. Just as the retail stores have tried to shelter themselves from all price competition behind the so-called Fair Trade laws, so our young people have divided into noncompeting twosomes.

Whatever the origin of the present premarital monogamy of youth, it is one of the most important phenomena of recent times. Already it is responsible for the new birth rate that has exploded the predictions that our population would become stable in numbers in the 1970s. It looks as if the United States would grow in population rapidly and indefinitely. Already it has produced the tidal wave of babies that will overwhelm the high schools in 1961 and the colleges in 1964. Already it has created a situation where parents and children find it hard to communicate on social matters. The mother who says to a daughter, "Why do you always have dates with Jimmy? Aren't there other nice boys?" seems to the daughter to be lacking in elementary understanding of the facts of social life.

It is too early to determine what the new system will do for the stability of marriage. On *a priori* grounds the oldsters would predict that a boy who had dated only one girl or at the most half-a-dozen would be less likely to find a permanently compatible mate than one who had gone out with fifty or a hundred. It would seem even that there might be anti-eugenic consequences, since the intelligent girl would have less chance of finding an intelligent boy to marry.

But it is also possible that a marriage relationship based on an elaborate system of premarital companionship progressing through recognized stages (dating, going steady, getting pinned, becoming engaged) may be built in a solid and enduring fashion. It is conceivable too that the fiercely monogamous premarital folkways may carry over into married life and erect strong buttresses to the institutions of marriage and the family.

Charles W. Cole

1. The author finds the new dating procedures to have what results on marriage? What additional cause does he advance here?
2. What result is shown in the birth rate? What causes does Cole advance for the desire for more children?
3. Cole suggests that the revolution in courtship is really a return to an older pattern. How many causes does he advance for such a return?
4. What differing results of the revolution as to the stability of marriage does the author foresee as possible?



H. WHY PEOPLE ARE PREJUDICED⁸

Many words have been written about the various racial and religious aversions still extant among large segments of the population. Thinking people everywhere have stressed the evils of prejudices, have shown them to be illogical and unfounded, have demonstrated the harm they do and the benefits to be derived from abandoning them. It occurs much less often that someone endeavors to point out objectively the reasons why people have prejudices and seeks out the primary roots from which prejudices stem. Perhaps it is only through an examination of these fountainheads of prejudice that any ultimate solution can be arrived at.

A good starting point might be a definition of the word. A prejudice may be defined as a preconceived aversion to a person, place, or thing without adequate acquaintance with said person, place, or thing. A good example of a common prejudice is the dislike for certain foods. In many cases this can be proved to be based completely on preconceived ideas. I know of a woman who says that she dislikes cheese, but on several occasions she has eaten it in sauces and liked it when she didn't know it was there. A certain man who professes an intense dislike for a particular kind of meat has eaten it many times without complaint when his wife told him it was something else. Such dislikes can often be traced to childhood impressions. The child who hears his father scorn salad as "rabbit food" will often adopt this dislike purely through suggestion

⁸ From the *Green Caldron*.

and not because of any taste aversion. The small child whose mother bribes him with rewards for eating certain foods will come to think of them as something unpleasant. Parental attitudes and example, therefore, are among the most significant factors in the development of prejudices. Certainly they also play a major role in the fostering of racial and religious bias. The child who hears his parents speak disparagingly of certain racial and religious groups, associating them with dishonesty, boorishness, and other undesirable character traits, will accept these ideas without much question. After all, don't Mother and Father know what is right?

Another source of prejudice is feelings of inferiority. The person who claims to dislike symphonic music, painting, or serious literature invariably knows little about them and has never made any effort to become acquainted with them. He will usually tell you that such things are for snobs and "highbrows," or are boring. What he is really expressing is his feeling that he is somehow intellectually incapable of appreciating them. Since such a feeling of inferiority is naturally unpleasant, he counteracts it by decrying and belittling that which he believes he cannot learn to understand.

Still another reason for prejudice may be found in man's basic fear of the unknown and unfamiliar. Immigrant groups, newly arrived in the United States, usually settle in neighborhoods where there are many other people who speak their language. Because of linguistic limitations, they develop a clannishness which an American might easily interpret as hostility. They keep strange customs that may make him ill at ease in their company and give him that uncomfortable feeling of "not belonging." He may wonder if they are talking about him when they speak a language he doesn't understand.

Economic factors may have a strong influence on prejudices. A certain group may be feared as a threat to the economic security of another. The Chinese and Japanese, up to recent times, have been bitterly resented on the West Coast because their willingness to work for low wages caused unemployment and a lower standard of living among native Americans in the area. On the other hand, it may be very profitable for one group to keep another one in an

inferior status. One of the main reasons for the well-to-do Southerner's desire to keep the Negro from full equality is his unwillingness to lose a source of cheap labor, a loss which would follow the Negro's increasing awareness of his rights, both economic and social. An idea of the importance of economic factors in fostering prejudice can be derived from an examination of workmen's compensation insurance statistics, which show the unbelievably low wages paid to Negroes by, for example, Southern lumber camp owners.

The question which may follow from this is why the occasional lynchings and other acts of violence against Negroes in the South are usually done not by the well-to-do but by the extremely poor "white trash" who derive no profit from Negroes' labor. These people must do back-breaking toil themselves in order to eke out the barest living. This uncovers still another cause of prejudice, the need of a scapegoat, the need of an outlet for hostilities and frustrations built up by a life of fruitless toil for meager returns. It was this same emotional need that the Nazis used to stir up popular sentiment against the Jews in a Germany impoverished by World War I and the injustices of the Versailles Treaty. It was this need that was taken advantage of by wealthy Polish and Russian landlords in Czarist times whenever peasants showed signs of discontent with their economic lot. The peasant's hostilities were diverted by blaming his poverty on the Jews, thus providing a tangible something to vent his grievances on, and touching off the notorious pogroms.

Bad example acquired in childhood from parents and other adults, innate feelings of inferiority, distrust of the unknown and unfamiliar, fear of economic competition, desire for profit through exploitation, the need for a scapegoat—these are the main sources from which prejudices spring. While this essay does not attempt a solution of the problem, it does suggest that such a solution cannot be a simple one, for the causes of prejudice are not simple.

William Nilsson

1. This examination of the causes of prejudice is student-written. Notice the introductory paragraph, in which the author points out that effects have had more attention than causes.

2. A clear definition of terms is a wise beginning for a logical discussion; see ¶2, and note how the examples expanding his definition become evidence from which he draws his first cause.

3. What other causes does he discover? Notice again his use of examples to support them.

4. What does the final paragraph do?



The following is an often reprinted essay on the scientific method by the man who in the nineteenth century helped to expound Darwin's theory of evolution. It is justly famous for the clarity with which it presents difficult abstract concepts, largely through the use of simple narrative examples. It is placed at the end of this unit not only because of its illustration of reasoning by cause and effect, but also because of the remarkable clarity of its presentation of the logical processes of induction and deduction. The logic of cause and effect is closely related, as Huxley points out and as you will find in the two following units, to these two types of reasoning.

I. THE METHOD OF SCIENTIFIC INVESTIGATION⁹

The method of scientific investigation is nothing but the expression of the necessary mode of working of the human mind. It is simply the mode at which all phenomena are reasoned about, rendered precise and exact. There is no more difference, but there is just the same kind of difference, between the mental operations of a man of science and those of an ordinary person, as there is between the operations and methods of a baker or of a butcher weighing out his goods in common scales, and the operations of a chemist in performing a difficult and complex analysis by means of his balance and finely-graduated weights. It is not that the action of the scales in the one case, and the balance in the other, differ in the principles of their construction or manner of working; but the beam of one is set on an infinitely finer axis than the other, and of course turns by the addition of a much smaller weight.

You will understand this better, perhaps, if I give you some familiar example. You have all heard it repeated, I dare say, that men of science work by means of induction and deduction, and that by the help of these operations, they, in a sort of sense, wring

⁹ From Thomas H. Huxley, *On the Origin of Species*, D. Appleton, 1880.

from Nature certain other things, which are called natural laws, and causes, and that out of these, by some cunning skill of their own, they build up hypotheses and theories. And it is imagined by many, that the operations of the common mind can be by no means compared with these processes, and that they have to be acquired by a sort of special apprenticeship to the craft. To hear all these large words, you would think that the mind of a man of science must be constituted differently from that of his fellow men; but if you will not be frightened by terms, you will discover that you are quite wrong, and that all these terrible apparatus are being used by yourselves every day and every hour of your lives.

There is a well-known incident in one of Molière's plays, where the author makes the hero express unbounded delight on being told that he had been talking prose during the whole of his life. In the same way, I trust that you will take comfort and be delighted with yourselves, on the discovery that you have been acting on the principles of inductive and deductive philosophy during the same period. Probably there is not one here who has not in the course of the day had occasion to set in motion a complex train of reasoning, of the very same kind though differing of course in degree, as that which a scientific man goes through in tracing the causes of natural phenomena.

A very trivial circumstance will serve to exemplify this. Suppose you go into a fruiterer's shop, wanting an apple—you take up one, and, on biting it, you find it is sour; you look at it, and see that it is hard and green. You take up another one, and that too is hard, green, and sour. The shopman offers you a third; but, before biting it, you examine it, and find that it is hard and green, and you immediately say that you will not have it, as it must be sour, like those that you have already tried.

Nothing can be more simple than that, you think; but if you will take the trouble to analyse and trace out into its logical elements what has been done by the mind, you will be greatly surprised. In the first place, you have performed the operation of induction. You found that, in two experiences, hardness and greenness in apples went together with sourness. It was so in the first case, and it was confirmed by the second. True, it is a very small basis, but still

it is enough to make an induction from; you generalise the facts, and you expect to find sourness in apples where you get hardness and greenness. You found upon that a general law, that all hard and green apples are sour; and that, so far as it goes, is a perfect induction. Well, having got your natural law in this way, when you are offered another apple which you find is hard and green, you say, "All hard and green apples are sour; this apple is hard and green, therefore this apple is sour." That train of reasoning is what logicians call a syllogism, and has all its various parts and terms,—its major premiss, its minor premiss, and its conclusion. And, by the help of further reasoning, which, if drawn out, would have to be exhibited in two of three other syllogisms, you arrive at your final determination, "I will not have that apple." So that, you see, you have, in the first place, established a law by induction, and upon that you have founded a deduction, and reasoned out the special conclusion of the particular case. Well now, suppose, having got your law, that at some time afterwards, you are discussing the qualities of apples with a friend: you will say to him, "It is a very curious thing,—but I find that all hard and green apples are sour!" Your friend says to you, "But how do you know that?" You at once reply, "Oh, because I have tried them over and over again, and have always found them to be so." Well, if we were talking science instead of common sense, we should call that an experimental verification. And, if still opposed, you go further, and say, "I have heard from the people in Somersetshire and Devonshire, where a large number of apples are grown, that they have observed the same thing. It is also found to be the case in Normandy, and in North America. In short, I find it to be the universal experience of mankind wherever attention has been directed to the subject." Whereupon, your friend, unless he is a very unreasonable man, agrees with you, and is convinced that you are quite right in the conclusion you have drawn. He believes, although perhaps he does not know he believes it, that the more extensive verifications are,—that the more frequently experiments have been made, and results of the same kind arrived at,—that the more varied the conditions under which the same results are attained, the more certain is the ultimate conclusion, and he disputes the question no fur-

ther. He sees that the experiment has been tried under all sorts of conditions, as to time, place, and people, with the same result; and he says with you, therefore, that the law you have laid down must be a good one, and he must believe it.

In science we do the same thing; the philosopher exercises precisely the same faculties, though in a much more delicate manner. In scientific inquiry it becomes a matter of duty to expose a supposed law to every possible kind of verification, and to take care, moreover, that this is done intentionally, and not left to a mere accident, as in the case of the apples. And in science, as in common life, our confidence in a law is in exact proportion to the absence of variation in the result of our experimental verifications. For instance, if you let go your grasp of an article you may have in your hand, it will immediately fall to the ground. That is a very common verification of one of the best established laws of nature—that of gravitation. The method by which men of science established the existence of that law is exactly the same as that by which we have established the trivial proposition about the sourness of hard and green apples. But we believe it in such an extensive, thorough, and unhesitating manner because the universal experience of mankind verifies it, and we can verify it ourselves at any time; and that is the strongest possible foundation on which any natural law can rest.

So much, then, by way of proof that the method of establishing laws in science is exactly the same as that pursued in common life. Let us now turn to another matter (though really it is but another phase of the same question), and that is, the method by which, from the relations of certain phenomena, we prove that some stand in the position of causes towards the others.

I want to put the case clearly before you, and I will therefore show you what I mean by another familiar example. I will suppose that one of you, on coming down in the morning to the parlour of your house, finds that a tea-pot and some spoons which had been left in the room on the previous evening are gone,—the window is open, and you observe the mark of a dirty hand on the window-frame, and perhaps, in addition to that, you notice the impress of a hob-nailed shoe on the gravel outside. All these phenomena have

struck your attention instantly, and before two seconds have passed you say, "Oh, somebody has broken open the window, entered the room, and run off with the spoons and the tea-pot!" That speech is out of your mouth in a moment. And you will probably add, "I know there has; I am quite sure of it!" You mean to say exactly what you know; but in reality you are giving expression to what is, in all essential particulars, an hypothesis. You do not *know* it at all; it is nothing but an hypothesis rapidly framed in your own mind. And it is an hypothesis founded on a long train of inductions and deductions.

What are those inductions and deductions, and how have you got at this hypothesis? You have observed, in the first place, that the window is open; but by a train of reasoning involving many inductions and deductions, you have probably arrived long before at the general law—and a very good one it is—that windows do not open of themselves; and you therefore conclude that something has opened the window. A second general law that you have arrived at in the same way is, that tea-pots and spoons do not go out of a window spontaneously, and you are satisfied that, as they are not now where you left them, they have been removed. In the third place, you look at the marks on the windowsill, and the shoe-marks outside, and you say that in all previous experience the former kind of mark has never been produced by anything else but the hand of a human being; and the same experience shows that no other animal but man at present wears shoes with hob-nails in them such as would produce the marks in the gravel. I do not know, even if we could discover any of those "missing links" that are talked about, that they would help us to any other conclusion! At any rate the law which states our present experience is strong enough for my present purpose. You next reach the conclusion, that as these kinds of marks have not been left by any other animals than men, or are liable to be formed in any other way than by a man's hand and shoe, the marks in question have been formed by a man in that way. You have, further, a general law, founded on observation and experience, and that, too, is, I am sorry to say, a very universal and unimpeachable one—that some men are thieves; and you assume at once from all these premisses—and that is what

constitutes your hypothesis—that the man who made the marks outside and on the windowsill, opened the window, got into the room, and stole your tea-pot and spoons. You have now arrived at a *vera causa*:—you have assumed a cause which, it is plain, is competent to produce all the phenomena you have observed. You can explain all these phenomena only by the hypothesis of a thief. But that is a hypothetical conclusion, of the justice of which you have no absolute proof at all; it is only rendered highly probable by a series of inductive and deductive reasonings.

I suppose your first action, assuming that you are a man of ordinary common sense, and that you have established this hypothesis to your own satisfaction, will very likely be to go off for the police, and set them on the track of the burglar, with the view to the recovery of your property. But just as you are starting with this object, some person comes in, and on learning what you are about, says, “My good friend, you are going on a great deal too fast. How do you know that the man who really made the marks took the spoons? It might have been a monkey that took them, and the man may have merely looked in afterwards.” You would probably reply, “Well, that is all very well, but you see it is contrary to all experience of the way tea-pots and spoons are abstracted; so that, at any rate, your hypothesis is less probable than mine.” While you are talking the thing over in this way, another friend arrives, one of that good kind of people that I was talking of a little while ago. And he might say, “Oh, my dear sir, you are certainly going on a great deal too fast. You are most presumptuous. You admit that all these occurrences took place when you were fast asleep, at a time when you could not possibly have known anything about what was taking place. How do you know that the laws of Nature are not suspended during the night? It may be that there has been some kind of supernatural interference in this case.” In point of fact, he declares that your hypothesis is one of which you cannot at all demonstrate the truth, and that you are by no means sure that the laws of Nature are the same when you are asleep as when you are awake.

Well, now, you cannot at the moment answer that kind of reasoning. You feel that your worthy friend has you somewhat at a

disadvantage. You will feel perfectly convinced in your own mind, however, that you are quite right, and you say to him, "My good friend, I can only be guided by the natural probabilities of the case, and if you will be kind enough to stand aside and permit me to pass, I will go and fetch the police." Well, we will suppose that your journey is successful, and that by good luck you meet with a policeman; that eventually the burglar is found with your property on his person, and the marks correspond to his hand and to his boots. Probably any jury would consider those facts a very good experimental verification of your hypothesis, touching the cause of the abnormal phenomena observed in your parlour, and would act accordingly.

Now, in this suppositious case, I have taken phenomena of a very common kind, in order that you might see what are the different steps in an ordinary process of reasoning, if you will only take the trouble to analyse it carefully. All the operations I have described, you will see, are involved in the mind of any man of sense in leading him to a conclusion as to the course he should take in order to make good a robbery and punish the offender. I say that you are led, in that case, to your conclusion by exactly the same train of reasoning as that which a man of science pursues when he is endeavouring to discover the origin and laws of the most occult phenomena. The process is, and always must be, the same; and precisely the same mode of reasoning was employed by Newton and Laplace in their endeavours to discover and define the causes of the movements of the heavenly bodies, as you, with your own common sense, would employ to detect a burglar. The only difference is, that the nature of the inquiry being more abstruse, every step has to be most carefully watched, so that there may not be a single crack or flaw in your hypothesis. A flaw or crack in many of the hypotheses of daily life may be of little or no moment as affecting the general correctness of the conclusions at which we may arrive; but, in a scientific inquiry, a fallacy, great or small, is always of importance, and is sure to be in the long run constantly productive of mischievous, if not fatal, results.

Do not allow yourselves to be misled by the common notion that an hypothesis is untrustworthy simply because it is an hypothesis.

It is often urged, in respect to some scientific conclusion, that, after all, it is only an hypothesis. But what more have we to guide us in nine-tenths of the most important affairs of daily life than hypotheses, and often very ill-based ones? So that in science, where the evidence of an hypothesis is subjected to the most rigid examination, we may rightly pursue the same course. You may have hypotheses and hypotheses. A man may say, if he likes, that the moon is made of green cheese: that is an hypothesis. But another man, who has devoted a great deal of time and attention to the subject, and availed himself of the most powerful telescopes and the results of the observations of others, declares that in his opinion it is probably composed of materials very similar to those of which our own earth is made up: and that is also only an hypothesis. But I need not tell you that there is an enormous difference in the value of the two hypotheses. That one which is based on sound scientific knowledge is sure to have a corresponding value; and that which is a mere hasty random guess is likely to have but little value. Every great step in our progress in discovering causes has been made in exactly the same way as that which I have detailed to you. A person observing the occurrence of certain facts and phenomena asks, naturally enough, what process, what kind of operation known to occur in Nature applied to the particular case, will unravel and explain the mystery? Hence you have the scientific hypothesis; and its value will be proportionate to the care and completeness with which its basis had been tested and verified. It is in these matters as in the commonest affairs of practical life: the guess of the fool will be folly, while the guess of the wise man will contain wisdom. In all cases, you see that the value of the result depends on the patience and faithfulness with which the investigator applies to his hypothesis every possible kind of verification.

Thomas H. Huxley

1. You will wish to return to this essay frequently as you work with the next two units. The second half of the essay is of most interest here. Find the transitional paragraph which introduces it.

2. Point out Huxley's uses of narrative incident as example, of analogy as illustration, and of literal comparison, and comment on their effectiveness.

ASSIGNMENT

1. Everyone has prejudices—strong feelings on some subject, for or against, which exist without much thought or reason (see example **H** in this unit). If you have noticed a prejudice held by one of your friends, ask him what he believes to be its cause. Then examine the cause he advances and decide whether it is reasonable or whether he has been guilty of rationalization. Try the same experiment with a prejudice of your own (areas of taste, religion, politics, and race are good hunting grounds).

2. Choose some incident in your own life which at first seems to have been pure “accident,” and search for causes. Consider all possible causes, rejecting those that do not bear up under scrutiny and explaining why you believe others to be the true causes.

3. Determine what you believe to be the cause or causes of one of your present strong interests or hobbies. Then test the validity of your conclusions by checking them against the list of warnings on pp. 262–265.

4. Examine some local phenomenon—a campus tradition, a dating custom, an excessive or a deficient interest in some kind of activity (from sports to studies), the presence or absence of the honor system—and try to determine the cause or causes behind it.

5. Write an essay with a title such as “I Changed My Mind” or “I Used to Think So” in which you organize your material into three sections: your original attitude toward something (a sport, activity, profession, person); the cause of your change of mind; your present attitude. Devote most of your attention to the cause of the change and its effects.

6. Following the pattern used by the author of “I Stopped Smoking” (p. 269), give the effects of your having broken an old habit or established a new one.

7. Choosing as your subject some situation, policy, or plan on your campus, write an essay predicting what the outcome will be. For example, what effects can logically be expected to follow an increase in tuition or enrollment? A change in entrance or degree requirements? The banning or permitting of student automobiles? The relaxation or tightening of rules regarding class attendance, drinking, or closing hours in women’s residences?

8. A missionary is sometimes used by psychologists as an example of “mixed motives,” his choice of vocation presumably having been

actuated not only by a desire to spread his religious beliefs but also, perhaps, by an interest in travel, a desire for adventure, a yearning for power and prestige, even a thought for financial security; and the effects of his choice are doubtless as numerous and varied. Make a thorough analysis of the causes which led you to come to college, or to choose a particular college, or to choose your vocation, if you have already done so. Then analyze similarly the many effects of your choice, both those that may already have occurred and those that may reasonably be predicted. Write an essay embodying your findings.

◆ Induction

One of the oldest and most common activities of the mind is what is popularly called “drawing a conclusion,” which is nothing more than arriving at what one takes to be a general truth from the observation of particular events. This process is an important source of a child’s knowledge of the world about him even before he has learned to speak: let a child be given a spoonful of too-hot food, and he immediately “concludes” from this experience that he will find all spoonfuls of food equally painful; only through additional experience, patiently and even forcibly provided, can he be convinced otherwise.

What the child has done is to use—and abuse—the logical process of induction. This is the method of reasoning by which, observing a certain thing to be true of a number of like situations, we generalize from them and conclude that it will be found true of all similar circumstances. Such reasoning is an extremely important source of knowledge, but we must remember that the validity of a general “law” so established is always dependent upon the number and appropriateness of the instances that support it. Rightly used, the inductive process has been the principal tool in the tremendous advances made by modern science; abused, it has been the source of many of our popular misconceptions and prejudices.

If, on moving into a new community, we find that it has excellent school buildings, that they are staffed with well-qualified teachers who remain year after year, that the local parent-teachers organization has a large membership and frequent well-attended meet-

ings, and that a high percentage of its high-school graduates go on to good colleges and universities and succeed there, we may safely infer that it offers good educational opportunities for children. We have thus used the inductive method, informally, to reach a sound general conclusion. But if, on a shopping trip, we have the misfortune to be cheated by a Polish storekeeper and, having brooded over the injustice, we later assert that all Poles are thieves and avoid them accordingly, we have established nothing but a prejudice; the conclusion is unwarranted because it is based on sorely inadequate evidence.

At best, the inductive method gives only probability. The fact that the sun always has risen doesn't prove that it always will, but the likelihood is great enough for us to plan the future in terms of it. Furthermore, even the scientist cannot, in establishing a generalization on the basis of observation, examine every existing instance, as Francis Bacon, father of the inductive method as used by modern science, aspired to do. And as laymen we can do a much less thorough job than the scientist—so much less that our generalization may have to be qualified from "all" to "most," from "always" to "usually." But it may still be a sufficiently valid conclusion to be useful and convincing within its limits.

Evidence to support an inductively established generalization may take numerous forms. It may be the result of your own experience: of experiment or observation. It may be facts and figures drawn from your reading; even the scientist draws from the reported research of others as well as from the results of his own. It may be the opinions of others, discovered through reading, questionnaire, or interview. In any case, it is your duty to ascertain as far as possible the reliability of any material used. You will not depend on advertisements for the facts about a product, nor accept as authority a bathing beauty's opinion on an international question. An automobile company once used the slogan, "Ask the man who owns one," but if a man has no experience of other makes, his opinion of the merits of his own car is limited in value, compared to the results of the exhaustive tests of all cars made by a consumer testing organization.

Induction is such a common mental process that you have un-

doubtedly used it informally in your writing, heretofore, as well as in your thinking. In this unit, however, you are asked to give particular attention to induction as a logical procedure—to its powers and its dangers—and to write a paper which, whatever other methods of reasoning or whatever patterns of organization you may use, is based primarily on the inductive process of drawing a justifiable general conclusion from a sufficient number of admissible particulars.

1. Do not determine in advance what your conclusion will be.

Your object is to arrive at whatever truth emerges from the evidence, not to select evidence to fit your previous idea of the truth, which may prove to be mere prejudice. It is true that to give your collection of evidence purpose and direction, you probably have, and need, an inkling of what the results of your investigation will prove, just as a scientist has his hypothesis, a tentative formulation of the truth he is working to establish. But like him, you must be willing to abandon your preconceptions, if the facts fail to uphold them, in favor of what they actually establish. You may start to investigate the effect of extracurricular activities on student grades with the impression that the time spent in such activities necessarily interferes with scholarship. But perhaps the relaxation they provide actually makes a student study more effectively. Whatever the cause, your final generalization must be whatever the evidence supports.

2. Do not shift ground. Although you should maintain an open mind as to the outcome of your observations, you must not lose sight of the problem that you have undertaken to investigate. In setting out to determine the effect of extracurricular activities on grades, for instance, you must not allow yourself to be sidetracked to the interesting matter of the value of extracurricular activities in creating a well-rounded individual, which is quite another matter. Sticking to the question often involves, for your sake and the reader's, a preliminary definition of exactly what you mean by the terms you use.

3. Include a reasonable number of instances. Drawing conclusions does not mean jumping to them. Hasty generalization, the fallacy most frequently found in inductive reasoning, is the

making of general statements on the basis of insufficient evidence. A conclusion established by your study of the effect of extracurricular activities on grades will have little general validity if it is based on your observations of only one or two students. What constitutes a "reasonable" number of instances will depend partly on the subject: an investigation of whether city or rural backgrounds have produced the more Presidents of the United States could easily include them all, whereas a similar study of American doctors or teachers would reasonably be done through a sampling. But the number of instances needed will also depend on the purpose. For practical purposes, your observations need not be nearly as exhaustive as those of the scientist; his study may require hundreds, where your inductive essay may need only a few if they are well chosen. Further, you need not give the details of all the instances, but only the evidence drawn from them.

4. **Use fair instances.** Do not fail, through carelessness or prejudice, to get a representative sampling. Those who take public opinion polls avoid this error by elaborate techniques for getting fair samples of opinion. If you are studying the effects of activities on the grades of students in general, do not choose as your examples only those with high or low grades, but a cross section. To conclude that the police force is prejudiced against students because of a number of student arrests for speeding and jaywalking will not be convincing unless you can prove that townspeople are not being arrested for similar violations. The more carefully you guard against any evidence of prejudice, any loading of the dice, in your choice of instances, the more reliable and convincing will be your conclusions.
5. **Do not neglect negative instances.** Charles Darwin, the great nineteenth-century British naturalist, is said to have kept special records of any evidence that tended to disprove the hypothesis concerning evolution that was guiding his research, on the grounds that he could easily remember the data that supported his theory but needed to keep reminding himself of the existence of contrary evidence. If the negative instances prove not to be typical, disregard them. Otherwise they may require a

moderation of your final generalization from "all students" to "most" or "many."

6. **Take special care always to see that your conclusion is worded so that it is justified by your particulars—that it does not generalize beyond what the evidence warrants.** The fact that you may not be able to arrive at an unqualified conclusion as to "all" students does not, however, rule out the use of the inductive process; there is often a virtue in suggesting significant trends even though you can't prove an altogether consistent pattern. But limit your generalization to your evidence: with percentages, or with such words (carefully chosen to represent your evidence as accurately as possible) as *nearly all, probably, usually, likely*—or *possibly, sometimes, few, seldom, rarely*.
7. **If you use analogies, be sure that they are apt.** Remember that analogies (see Unit 3) are never evidence but only a rhetorical device used to clarify. In inductive reasoning they are sometimes used on the assumption that if two things are alike in certain respects, they are also alike in others. But their value depends on how apt and reasonable they are. The fact that swimming, being a skill, requires much practice as well as an understanding of the strokes involved may aptly illustrate the fact that writing (also a skill, though of a very different sort) cannot be mastered by a study of grammar and rhetoric books alone, but also requires much practice. But the fact that a doctor needs to have his own car is too far removed from the international scene even to make clear to us that every nation should have its own merchant marine, though both situations involve transportation.

Organization

You may have found the word *inductive* used by textbooks and teachers to indicate a pattern of organization for a paragraph or a whole composition. Used in this rhetorical sense, it refers to a method of achieving climax in a paper by presenting the particulars first, keeping until the last, for emphasis, whatever general statement they may lead to. In other words, the inductive method of organization is so called because it follows the pattern the mind

must take in reasoning inductively, which is, as we have seen, that of working from the supporting instances to the general conclusion which may be drawn from them. If such arrangement is made, the "topic sentence" of the paragraph or the "main idea" of the entire paper is expressed in the final statement, where it makes a special impression on the reader, who is accustomed to the more usual order which places them first.

There is, however, no necessary connection between induction as a method of reasoning and as a pattern of organization. An enumeration of details summed up in a final statement, rhetorically, does not necessarily involve the inductive process of generalizing from particulars. The following is addition, not induction:

Any time we look out, we see grackles and starlings on the lawn; and flickers, goldfinches, catbirds, and cowbirds are frequent visitors. This morning a bluejay came to our birdbath, and before he left, he had been joined by two robins and several sparrows. A wren is nesting in a wren house on our porch. In all, we have recorded more than twenty different species here this spring.

Of more importance to you here, a paper based on inductive reasoning does not need to be organized so as to present its instances and then its generalization. True, this is the order in which your mind must have worked in preparing your material. But having once arrived at your conclusion, you may choose to present it in reverse, in what is called the deductive pattern, stating your generalization first, for the sake of acquainting the reader with the truth that you have established, and only later supplying the particulars of the evidence upon which you have based it.

We have certainly had a very poor football team this year. We lost our first two games of the season by heavy margins. The third game was a tie, but we then lost the next three. Even though we won the last game, we were outplayed in all but the first quarter.

Notice that while the deductive *pattern* is used here, the *reasoning* is inductive: the results of the seven games are used as particulars to establish the generalization that we have had a very poor team. The same material, *arranged* inductively (by moving the

general statement from the beginning to the end), would read as follows:

We lost our first two football games this year by heavy margins. The third game was a tie, but we then lost the next three. Even though we won the last game, we were outplayed in all but the first quarter. We have certainly had a very poor team this year.

The pattern has been changed, but the kind of reasoning remains the same.

The term *induction* as used in this unit means not a way of organizing ideas but a method of sound reasoning that may be applied to many kinds of writing. An essay based on careful inductive reasoning may make use of one or several of the patterns discussed in earlier units—classification, comparison and contrast, analysis—in the development of its idea. So long as your inductive reasoning is sound, its conclusions will be recognized and respected, whatever the order in which you may choose to present your material.

EXAMPLES

The following selection illustrates inductive reasoning in its simplest form—that of “drawing a conclusion” from a single experience.

A. LOGIC IN A TAXI¹

Once I had a conversation with a taxi driver in Chicago which I shall not soon forget. It upset so many fixed ideas about people, their knowledge versus their reasoning powers.

He was driving me from the lake front, near the Planetarium, to my hotel. I could not see his face, only a thick neck between cap and jacket. He was neither young nor old, and he handled his cab the way a cowboy handles his pony.

The Lake was high—6 or 8 inches above the normal mark—and covered part of the concrete pavement where I usually walked in search of fresh air, between lectures. I spoke of this to the driver.

“Yeah,” he said, “the Lake’s up, I read it in the paper. I wonder why?”

¹ Stuart Chase, “Logic in a Taxi,” *Harper Books and Authors*, November, 1956, pp. 2, 4.

"It may have something to do," I said, "with the tilting of the earth's axis. Big glaciers and ice fields in Greenland are melting. That's what a geologist told me in Marquette on Superior the other day. Superior's up too."

"Yeah? That's a funny thing now. The earth tilting. They say it's round like a ball, see, but it looks flat to me. I never saw it round like."

"Did you ever look out over the Lake and see the funnel of a boat, maybe part of the mast, and not the hull?" I asked.

"No, mister, I never did."

"Try it some clear day when there's a big ore boat out there. The reason you can't see the hull is because of the earth's curve."

"Yeah? You mean the Lake is curved? That's a hell of a thing! It looks flat to me."

"Do you remember," I asked, "that picture taken from a camera hitched to a rocket eighty miles up over Arizona? You could see the Gulf of California, the Colorado River, the desert, the mountains around Los Angeles, and then the curve of the earth out on the Pacific Ocean, clear as could be!"

The taxi slowed down, perhaps for a red light, perhaps while my driver thought this over. "Eighty miles straight up," he remarked skeptically, "that's quite a way, mister, farther than Gary. Where did that rocket come down? Why wasn't the camera smashed?"

"It probably was," I said, "but the negative was O.K. They found the negative in a container out in the desert somewhere."

"And you could see the curve of the world? Jeeze! It wasn't one of those faked pictures? They're always fakin' pictures, like that Earl Browder job."

"No," I said, "it wasn't faked. The army released it. It was in all the papers; and a big full page one in *Life*. Didn't you see it?"

"No," he said, "I missed it. Jeeze! You could really see the earth curving!" He turned off from Michigan Avenue in heavy traffic, and there was a pause in our talk.

"We're like ants," he said. "Here we live in a little place like Chicago, and never get out of it. Live here all our lives, like ants. And all those things going on out there: glaciers melting, oceans

curving, rockets going to God knows where . . . It's a funny world, mister."

"Yes," I said, "it's a funny world."

This conversation (which I put down as soon as I could get to paper and pencil) illustrates some important characteristics of the human mind which should be of interest to logicians, philosophers, and social scientists, among others. My taxi driver was woefully ignorant, but he knew how to reason. Within his limited world of facts, he was entirely logical, with a skepticism almost scientific. Furthermore, he had the power to lift himself clear of his environment, to see himself and his neighbors "like ants" in the wilderness of Chicago. He was curious about the world.

What if he had taken an extension course at the University of Chicago? What if he had read and pondered something on how to use his mind? In Russia today, says ex-Senator William Benton, no young mind escapes all the education it can absorb at State expense.

We had best be careful of looking down our noses at what H. L. Mencken in his prejudice called the "booboisie." The main lack may be factual knowledge rather than ability to reason. Man has been called the logical animal, and a powerful reasoning mechanism may be built into every one of us, but in most of us it lies there unused. If only it could be awakened, what a world we might build!

Still, I may be overgeneralizing. One swallow does not make a summer. He was only a single taxi driver, going from the Planetarium to the Loop.

Stuart Chase

1. Note the care with which Chase, the author of *Guides to Straight Thinking*, anticipates in his concluding paragraph the possible charge of having fallen into the fallacy of hasty generalization.

2. It is quite natural, however, for the mind to jump to a conclusion from such an incident—and safe, if one realizes the limitations of the supporting evidence. From just such experiences grow *hypotheses*—a hint of truth by which, in this case, an educator might be inspired to carry out an extensive testing program on knowledge versus

reasoning power with a view to resulting changes in educational programs.

3. Is the pattern of organization, as apart from the method of reasoning, inductive or deductive?

4. It is important to notice the difference between the use of inductive reasoning, like Chase's, and of narrative example, as in example A of Unit 2. There, narrative is used only to illustrate or support a point already assumed; here, it is the material from which the point emerges.



The following account of what people mean by certain word uses is a report of results reached inductively, through experimental studies, and its conclusions therefore rest on a much firmer base than that of a single observed incident.

B. THE LANGUAGE OF UNCERTAINTY²

Uncertainty pervades our lives so thoroughly that it dominates our language. Our everyday speech is made up in large part of words like *probably*, *many*, *soon*, *great*, *little*. What do these words mean? "Atomic war," declared a recent editorial in the *London Times*, "is likely to ruin forever the nation that even victoriously wages it." How exactly are we to understand the word *likely*? Lacking any standard for estimating the odds, we are left with the private probability of the editorial writer.

Such verbal imprecision is not necessarily to be condemned. Indeed, it has a value just because it allows us to express judgments when a precise quantitative statement is out of the question. All the same, we should not and need not hide behind a screen of complete indefiniteness. Often it is possible to indicate the bounds or limits of the quantitative value we have in mind.

The language of uncertainty has three main categories: (1) words such as *probably*, *possibly*, *surely*, which denote a single subjective probability and are potentially quantifiable; (2) words like *many*, *often*, *soon*, which are also quantifiable but denote not so much a condition of uncertainty as a quantity imprecisely

² From John Cohen, "Subjective Probability," *Scientific American*, November, 1957, pp. 132, 134.

known; (3) words like *fat*, *rich*, *drunk*, which are not reducible to any accepted number because they are given values by different people.

We have been trying to pin down, by experimental studies, what people mean by these expressions in specific contexts, and how the meanings change with age. For instance, a subject is told "There are many trees in the park" and is asked to say what number the word *many* means to him. Or a child is invited to take "some" sweets from a bowl and we then count how many he has taken. We compare the number he takes when alone with the number when one or more other children are present and are to take some sweets after him, or with the number he takes when instructed to give "some" sweets to another child.

First, we find that the number depends, of course, on the items involved. To most people *some friends* means about five, while *some trees* means about twenty. However, unrelated areas sometimes show parallel values. For instance, the language of probability seems to mean about the same thing in predictions about the weather and about politics: the expression *is certain to* (*rain*, or *be elected*) signifies to the average person about a 70 per cent chance; *is likely to*, about a 60 per cent chance; *probably will*, about 55 per cent.

Secondly, the size of the population of items influences the value assigned to an expression. Thus, if we tell a subject to take "a few" or "a lot of" beads from a tray, he will take more if the tray contains a large number of beads than if it has a small number. But not proportionately more: if we increase the number of beads eightfold, the subject takes only half as large a percentage of the total.

Thirdly, there is a marked change with age. Among children between six and fourteen years old, the older the child, the fewer beads he will take. But the difference between *a lot* and *a few* widens with age. This age effect is so consistent that it might be used as a test of intelligence. In place of a long test we could merely ask the subject to give numerical values to expressions such as *nearly always* and *very rarely* in a given context, and then measure his intelligence by the ratio of the number for *nearly always* to the

one for *very rarely*. We have found that this ratio increases systematically from about 2 to 1 for a child of seven to about 20 to 1 for a person twenty-five years old.

John Cohen

Note that it has been felt sufficient to give above the *results* of the experiment, not all of the data from which they are drawn (which are nonetheless presumably available to one who wants such detailed verification).



The following article is an account of the inductive process being used with scientific thoroughness, from hypothesis through accumulated evidence to generalization, by a well-known biochemist.

C. CHEMISTRY MAKES THE MAN³

"A man's capable of understanding anything—how the ether vibrates and what's going on in the sun—but how any other man can blow his nose differently from him, that he's incapable of understanding."

Ivan Turgenev, the Russian novelist, was taking a dig at science when he wrote those words. With the artist's gift for glimpsing hidden truth, he understood intuitively that the desire to generalize and so to discover laws which govern nature can blind us to the distinctions which make each of us an individual.

Without generalizations and laws, science cannot exist. From the standpoint of developing a science of biology, it seems extremely desirable to formulate valid generalizations that will encompass all humanity, all mammals, or all members of any biological group. Actually, in the human-centered sciences directly related to medicine, there appears to be a strong tendency to focus attention on "normal man," a being about whom generalizations can be made. Almost any treatise which one may find dealing with the subjects of physiology, biochemistry, pharmacology, or physiological psychology is concerned almost wholly with "normal man" and his

³ Roger J. Williams, "Chemistry Makes the Man," *Saturday Review*, April 6, 1957, pp. 42–46. This article is drawn from the author's book, *Biochemical Individuality*, published by John Wiley & Sons, Inc., 1956, and is reprinted with their permission.

reactions. The broad significance of the variation which resides in each individual is most often neglected.

My own particular interest in this subject probably stems from the laboratory observation, over twenty years ago, that, although creatine (a vital substance in human tissue) was described in the scientific literature as bitter and biting, it was found to be absolutely tasteless to many. About the same time, I noted that some otherwise normal individuals were unable to detect the odor of a skunk. I began to be convinced more than ten years ago that *differences* between human beings (as well as their similarities) needed to be brought to light because they are crucially important factors which must be taken into account to solve many human problems.

To make the pertinence of my hypothesis clear, let us assume the existence of a population of ten men. All of them have about average height, about the same average foot size, about the average amount of hair on their heads, about the average tendency to put on body fat, about the average tendency to consume alcoholic liquors, about average sex urge, about the average type of lenses in their eyes (neither farsighted nor nearsighted), about average emotional reactions, about average digestive tracts, and about average teeth.

In this population the problem of finding a hotel bed long enough to sleep in doesn't exist; the problem of finding shoes that fit is negligible; dental problems are not serious; the problem of mental health may be absent; the problems of obesity, baldness, alcoholism, sex aberrations, nearsightedness, farsightedness, and indigestion are practically non-existent.

Do real populations fit this imaginary pattern? Or is the living makeup of your neighborhood closer kin to this hypothetical population of ten other men who are average or near average in other respects? One of these ten is six feet six inches tall, one has long and very narrow feet, one is highly rotund and finds it very difficult to reduce, one is completely bald, one is an alcoholic, one has an extreme sex urge, one is nearsighted, one is subject to fits of anger and depression, one suffers from digestive upsets, and one has very bad teeth.

It seems highly probable to me, at least well worth considering as

a possibility, that a host of human problems, medical and non-medical, exist because the second imaginary group is the one which approaches, in principle, a typical population.

Although ancients and moderns alike have called attention to variability and individuality as factors particularly related to disease susceptibility, and moderns have recognized that variability is indispensable to evolution, there has been comparatively little definitive study as to precisely how so-called normal individuals differ from each other. No attempt to bring together the available biochemical material on normal variation has been previously made so far as I know.

If one looks up the word "variability" in various indices, virtually nothing is found. Because many of the recorded observations which are pertinent have been made by those with little or no interest in individuality as such, it has not been possible to collect material in a highly systematic manner. Nevertheless, I am convinced of the substantial truth of my general thesis. And one of the studies I have uncovered would have been of special interest to Turgenev. It has to do with paranasal sinuses.

Tracings from successive X-ray pictures of the same two children taken at different ages show how the sinuses vary with age. It is not unusual for the combined paranasal and frontal sinuses in one normal child to have twenty or more times the volume of the corresponding sinuses in another normal child. These structures cannot vary in this way without there also being other simultaneous variations in the nasal and throat passages. It is the makeup of his peculiar respiratory apparatus, then, which helps decide how every individual breathes, sneezes, and blows his nose.

If the way we blow our noses were the only variation between us, it might be reasonable to accept the common point of view in biology, physiology, biochemistry, psychology, medicine, psychiatry, and social relations: that humanity can be divided into (1) the vast majority, possessing attributes which are within the normal range; (2) a small minority, possessing attributes far enough out of line so that they should be considered deviates. This point of view is more often tacitly assumed than expressed and is illustrated by the fact that when an obstetrician can inform a mother

that her newborn child is "normal in every way," everyone is happy; but if the infant must be pronounced abnormal, everyone concerned is distressed.

In biological work, the most accepted line of demarcation between normal and abnormal is the 95 per cent level. That is, all values lying outside those possessed by 95 per cent of the population may be regarded as deviant values. Any individual who possesses such deviant values may be regarded as a deviate. If 95 per cent of us blow our noses one way, we are normal; the remaining 5 per cent are abnormal.

But when we consider other differences than just our noses—differences not mathematically correlated to the differences in our noses—it becomes more difficult to say who is normal. If 95 per cent of people are normal with respect to one comparable item, only 90 per cent would be normal with respect to two items, 60 per cent would be normal with regard to ten items, and only a little better than half of 1 per cent when we include 100 items.

Individual human beings have never been measured in enough different ways to establish conclusive data. I propose to employ chemistry to fill the gaps. We need not neglect physical or social anthropology, but let us supplement these by the development of a new branch of learning, chemical anthropology. This basic and more intimate study of human nature will in my opinion contribute more to the understanding of ourselves and to the solution of human problems than physical anthropology or social anthropology together or separately have been able to do. The existence in every human being of a vast array of attributes which are potentially measurable (whether by present methods or not) makes quite tenable the hypothesis that *practically every human being is a deviate in some respects*.

Having begun with differences in noses and then briefly explored differences in sinuses and throat passages, let us go on to examine the whole process of respiration. That large anatomical variations in the lungs and respiratory tract exist is perhaps most clearly demonstrated by a study of the functional activity in different healthy individuals. In a study of 209 healthy young men it was found that the average tidal air (the amount of air passing

into and out of the lungs in an ordinary breath) varied from 350 to 1,299 cubic centimeters, and the ventilation varied from 3.5 to 14.4 liters per minute. The breathing rate varied from 4 to 20.9 respirations per minute. While these are physiological rather than anatomical data, it seems safe to conclude that they reflect substantial anatomical differences in the lungs.

The lungs deliver oxygen and expel carbon dioxide with the help of the heart action. Elementary students are taught to think of the heart as a pump built according to a simple straightforward pattern; any variations from the pattern which might exist would be trifling, except, of course, in "abnormal" cases. Actually, the forms of the heart valves vary so much as to make one almost doubt that the hearts are from the same species. Accompanying the variations in heart anatomy are variations in function as well. In a series of 182 normal young men it was found that the heart rates ranged from 45 to 105 beats per minute. The pumping capacities of normal hearts vary from 3.16 to 10.81 liters of blood per minute. Furthermore, there are wide variations from individual to individual with respect to the circulatory system, the size of the respective blood vessels, and their distribution patterns.

One might suppose that the main arteries arising out of the aorta, which comes directly from the heart, would always branch in about the same way and follow the same general pattern. This is not the case. The number of arteries coming directly out of the aortic arch varies from two to four, and the same specific artery varies in size from person to person, giving one individual as much as three times the blood carrying facility of another. The branching of arteries differs not only at the aortic arch but continues throughout the body. Bodies, therefore, must differ greatly with respect to the relative (as well as absolute) blood supply of different parts, organs, and tissues of the body, including the heart itself. For the metabolism of every part of the body is limited by the quality and quantity of the blood it receives.

The blood itself shows wide variations in its makeup. Some types of cells are relatively abundant in the blood of certain individuals but are practically absent from the blood of others. A study of 547 well persons, made at different seasons, found wide inter-individual

variations in the albumin (the protein fraction which is concerned with loss of blood in event of shock), globulin (which contains antibodies against disease), and fibrinogen (which causes clotting to staunch open wounds) contents of their blood. Individual blood-streams likewise carry their own specific cargoes of metal ions, amino acid, and other vitamins.

The blood can feed the body only the quality and quantity of nutriment delivered to it from the digestive system. That system goes into operation with the act of swallowing. Swallowing is easier, other things being equal, if one's esophagus is large. A person with a small esophagus, on the other hand, may have to eat slowly or may have difficulty in swallowing large capsules or stomach tubes in a doctor's office. The effort, in fact, may be considerable; for the cross-section of one esophagus might be four times smaller than that of another.

Then, too, human stomachs vary greatly in size and shape. Some empty much faster than others. The position of the stomach in the body is also widely variable. The bottom of the stomach may be anywhere from about one to nine inches below the sternum (tip of the breastbone). The size and location of the liver (whose function is intimately related to digestion, absorption and metabolism) is equally unpredictable from one person to another. The pathways followed by the intestines are likewise diverse, the transverse colon crossing anywhere from the level of the sternum to a foot below that point. The most important digestive juices in the body are routed over different traffic patterns in different individuals, the concentration of the juices themselves changes from person to person (the greatest extremes of pepsin and hydrochloric acid being found in nervous and temperamental individuals), saliva is known to be highly individual in its makeup and behavior. Although the problem has been studied intensively for twenty-five years and a \$15,000 prize was once offered for its solution, no one has ever been able to say with certainty that a certain amount of vitamin A is the correct proportion for the diet of even most people.

Concentration on "the normal human being" causes us to miss seeing relationships among the "aberrations" I have been describ-

ing. Investigators not infrequently tend to throw out such data as spurious when the observations are too diverse or too far removed from what was expected. Many would feel perfectly justified in rejecting one analysis out of fifty if it appeared out of line with the others. Sound experimental studies have been abandoned in some cases because the measurements were too divergent from those expected to "make sense."

If my hypothesis is correct, every observation must be weighed as a wholly valid and potentially significant one. To do otherwise is to ignore the innumerable reminders of nature. Consider how each diner at a table apportions his food and salts it to his taste. Consider how alcohol varies in its effect on different personalities: some become drowsy, some sad, some happy, some pugnacious. The side effects of drugs are infinite. Responses to pain, heat, cold, electrical shock, and sexual excitement are as numerous as the people who experience them. The Biblical statement that the hairs on your head are numbered can be extended to say that the hairs on one head have a chemical composition distinct from the hairs on another head. Skins vary in many respects other than color. Growth and reproductive glands come in various shapes and sizes, each with its own particular amount of secretion. There is even an individual quota of calcium in an individual umbilical cord.

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The science of nutrition, up to the present time, has been concerned with what applies to *all human beings*. Nutrition in future decades will turn its attention more and more to understanding and supplying *individual* needs—needs that quantitatively do not apply to all humanity but are more or less distinctive and crucial for individuals.

Perhaps the most important application of nutrition to the study of biochemical individuality will come in the treatment of mental disease. Both from observation and direct experiment we know that starvation itself gives rise to psychoneurotic, if not psychotic, behavior. If our concepts of individuality are correct, then any specific starvation regime might yield quite different results in different

individuals. This is actually the case. In semistarvation experiments some individuals were affected much more than others, and different types of psychoneurotic behavior were noted.

Most significant, however, is the well known fact that niacin (a vitamin) deficiency produces pronounced psychoses, and supplying the missing nutrient causes an immediate remission of the psychotic symptoms. There is no question in this case that an enzyme system in the brain has been impaired because of the absence of an essential building material and that brain metabolism has been deranged as a consequence. Thiamine (another vitamin) deficiency also has induced psychoneuroses involving depression, irritability, anxiety, increased sensitivity to noise and painful stimuli. In all cases the psychological symptoms are eliminated or prevented by the administration of adequate amounts of thiamine. Here again is a clearcut case in which mental disease can be caused by a nutritional deficiency and cured by supplying adequate amounts of the missing nutritional factor.

Whatever happens to other parts of the body in starvation, the brain maintains its original weight, composition and presumably its metabolism. Brain metabolism is at least ten times as active as that of average tissue including bone. Furthermore, this metabolism is maintained and must be maintained as long as normal mental functioning persists. It is nourished by blood that is distinctive, contributes to the distinctive excretion patterns, is poisoned in its own distinctive manner by a variety of agents including drugs, etc., and is subject to nutritional deficiencies which manifest themselves in a distinctive manner. Here is another place to look (aside from childhood experiences relied on by the Freudians) for the origin of character traits and mental attitudes.

A general formula might be applied: (1) Select a disease the etiology of which is unknown, schizophrenia, for example. (2) Explore for metabolic and anatomical peculiarities which may be associated with the disease or susceptibility to it. (3) Seek to correct the condition by applying the genetotrophic principle.

This approach to mental disease involves a procedure that has been slighted because of a lack of *the intensive study of human individual differences—anatomical, physiological, and biochemical.*

What I have been saying is, I believe, not out of line with the best psychiatric thought in America today. The physical and chemical bases for mental ill health have been recognized more fully as time has gone on. It is estimated that three-fifths of all mental disorders are now recognized to have an organic basis. Dean Simmons, of Harvard School of Public Health, has said, "In our current preoccupation with theories of psychic and vague environmental causes, we are dealing with what, at the most, could merely be secondary or immediate causes of mental disturbances. . . . May it not be possible that we could more profitably try to discover and remove the specific biologic causes of the mental diseases?"

Equally far-reaching social implications of biochemical individuality can be seen in the musculature of human hands. It is often supposed that the human hand is a standard piece of equipment which all normal people possess. Actually, hands do not all work in the same way. Muscles, tendons, and nerves follow many different pathways. Even if these variations did not exist, it would still be true that nerve impulses do not always travel at the same speeds. Children may be given the same copybooks and taught writing in exactly the same manner, but in the end each will write distinctively because his hand, including the nerve connections, is distinctive and different. For some, it is extremely difficult to learn to write legibly at all, yet this does not lessen their ability in other ways.

To the author it appears that on the basis of the information just presented, *highly* skilled watchmakers, typists, violinists, pianists, scientific experimenters, mechanics, surgeons, masseurs, and magicians are probably born *and* made. No one without the requisite hands, anatomically and neurologically, regardless of his other endowments, could really excel in these fields, and no one can become expert without training and practice. It seems important from the standpoint of conservation of human resources that individuals who have unusual manual endowments be given the necessary training.

It is interesting that we have already applied the principle of biochemical individuality to the organ we most rely on to perceive the world around us—the eye. We are used to buying spectacles that often would be absolutely worthless to anyone except the in-

dividual for whom they are made. In doing so we have not abandoned the traditional generalizing approach of the scientist. As long as we have much to learn about the fundamentals of vision, it is highly appropriate that those who find the field alluring continue in their intriguing attempts to find out the basic answers. The moment, however, that one begins to apply knowledge about vision to the practical end of improving people's vision, then biological individuality becomes crucial. The same rule can be applied to study of every aspect of human life.

Biology and medicine are not the only potential beneficiaries of the point of view developed in the foregoing paragraphs. Effects also can be foreseen for anthropology, psychology, child development, education, and even religion, business, law and politics. These, however, are outside the scope of this report. Neither is there space to do more than suggest a new approach to such tantalizing mysteries as why a man has the "master" smell to his dog, why one person attracts mosquitoes and another does not, or how—as Turgenev might have put it—a man whose dog has fleas can understand a man who has fleas himself.

Roger J. Williams

1. Point out the two kinds of repeated experiences (§4) which aroused Williams' curiosity about the subject. What hypothesis resulted?

2. Into how many other areas, as reported here, did the author continue his investigation? With what general results? Does he regard his hypothesis as established? Do you?

3. This article, which appeared in a weekly magazine, is drawn from a book entitled *Biochemical Individuality*. A comparison of the two is a good lesson in adaptation of material to the reader, the book being very detailed and highly technical, equipped with many tables, graphs, and footnotes. But the most conspicuous difference is in the style and vocabulary, there directed at fellow scientists, here tuned to the general reader. Note particularly such popularizing devices as the quotation from Turgenev, in §1, which is referred to more than once later, and the example of the ten men in §§5-7.



Once a student, later president, of Amherst College, and the father of two daughters who married Amherst students, the author of the article below is able to speak from both experience and observation.

D. AMERICAN YOUTH GOES MONOGAMOUS⁴

It was an autumn Saturday in 1935 when I was eight years out of college that I first realized I belonged to the older generation. But I did not understand that I was witnessing the first stages of a revolution which has dramatically altered the folkways of American youth and created a new and strange chasm between my generation and the next. Across the gulf which divides the adults who reached maturity in the early 1930s and the youngsters growing up today, communication on some subjects is difficult if not impossible.

The occasion was a dance at a fraternity house. My wife and I were chaperons. It was the first such dance we had attended since 1927. We noticed that the stag line was very small in comparison to our day, but thought that perhaps it was harder to get stags to come in depression times. One of my students was a tall dark basketball player named Fred. We saw him dancing with a vivacious girl in a bright yellow dress. Twenty minutes later he was still dancing with the same girl. We commented to each other on the fact that he was stuck with the girl and felt sorry for him. Another twenty minutes passed. He was still dancing with the same girl over in a corner by the fireplace. At this point I felt so perturbed about his plight that I went up to one of his fraternity brothers and said:

"Fred is stuck with that girl in the yellow dress; can't one of you do something about it?"

The young man looked at me wide-eyed and replied, "Oh, no! That's Fred's girl."

It was another five years before "going steady" was fully established as the standard and persuasive pattern for the social life of the young. But today it is so completely dominant that the debu-

⁴ Charles W. Cole, "American Youth Goes Monogamous," *Harper's Magazine*, March, 1957, Part I, pp. 29-32. (See Part II on pp. 279-282.)

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tante parties in some large cities where, through a kind of stubborn conservatism, stags are still used and the girl brings two or three young men with her are regarded as oddities by the young people.

Youth at present is almost completely monogamous in a thoroughly established fashion, and it is aggressively sure that its customs and ways are right.

Not long ago, I was talking with three college seniors. They had been questioning me about the social customs of the 'twenties, which to them are as quaint (and as remote) as the 'nineties were to my generation, but appealing because of the good music like "Tea for Two" or "St. Louis Blues" and dances like the Charleston. I had been telling about stag lines and cutting in and getting stuck and the old story of the five-dollar bill held behind the girl's back. One of the seniors asked:

"But why did you cut in on a girl?"

I replied, "Well, maybe you knew her and she was a good dancer, or fun to talk to or had what we called a 'good line.' Or perhaps you didn't know her and got introduced and cut in. Then if the two of you got on together you asked her for a date."

There was a hushed pause. Then another of the seniors questioned me a little timidly. "Do you mean that when another man brought the girl, you felt you could ask her for a date right at the dance?"

"Certainly," I answered; "in fact, that was the way you met new girls."

A pall of disapproving silence settled over us, as the young men contemplated the immorality, the stark and blatant indecency of their parents' generation. Then one of them with visible tact changed the subject.

A boy today who seeks to make friends with a girl somebody else brings to a dance is known as a "bird-dog" and what he does is called "bird-dogging." The origin of the phrase is neither known nor obvious. But the activity is frowned on in the most thorough-going fashion. There was the case of Weston Brewer. He was a member of the Alpha Beta Gamma fraternity. At one of the house

dances to which he had brought his own girl, he met a girl named Maureen, from Boston, who had been brought by one of the other brothers, Tim Morton. With Weston and Maureen it was love at first sight in the best romantic tradition. Weston went to Boston to see her. He went every weekend. When this fact became known, the matter was brought up at the next chapter meeting and it was proposed that Weston be expelled from the fraternity for bird-dogging a brother's girl. But Weston's friends—though in no way condoning his actions—pointed out that Maureen was not really Tim's girl, since he had only one date with her before the dance. It was concluded, therefore, that, while Weston was guilty of the worst taste, expulsion from the chapter would not be justified.

One of the delicate questions in going steady is when the relationship may be said to have been established. Here, there is some difference of opinion. But in general three dates in fairly rapid succession are not enough and six dates are plenty. So the fourth or the fifth date may be considered crucial. I once saw a girl from the Middle West in tears. She had had three dates with a boy and had got on well with him. But she felt she did not like him enough to go with him on a steady basis and therefore was compelled to refuse the fourth date. "Like" is now, by the way, a word of art. In "Bill likes Sue," it implies the first stages of what, if all goes well, may result in love.

Going steady is a rather stylized relationship. (The phrase "going steady" is used in high schools though not much in college circles. But the institution is as strong in the latter as the former.) When it is fully established, it means that the boy will not go out with any other girl or the girl with any other boy. It means further that each can count on the other for any date, dance, or other social event. There are certain exceptions—concessions as it were to the weakness of the flesh. Let us say that Jack comes from Missoula, Montana, and is attending an Eastern college. In Missoula, he is going steady with Mary. But to be denied female companionship for months at a time is more than he can be expected to endure. It is not, then, wholly improper for Jack, under these conditions, to go out with Nancy from Vassar while he is in the East. Ideally Jack

should tell Nancy about Mary and Mary about Nancy. And Nancy (or perhaps Mary) should be aware that she is secondary, the under-steady so to speak.

But it would be even better and Jack would be more admired by his fellows—granted that Mary is really his girl—if he lived a completely celibate and monastic life while at college. This would be regarded as a great sacrifice, but it would bring him respect and sympathy.

This sympathy might even take concrete form. There was the case of Donald, a junior in the Gamma Beta Alpha house. He was a scholarship boy with means so limited that he could not go home to Beaver Falls, Minnesota, for Christmas vacation. At home he had a girl named Grace, whom he dearly liked and to whom he was completely faithful. The time came for the spring house dance and all the chapter members were urged to bring dates. Don sadly refused and thought mournfully of Grace. The brothers were so deeply impressed by his constancy that they raised a pool to buy Grace an airplane ticket East and to pay all her expenses. The big scene took place before the dance when his friends said to Don, "We've got a blind date for you," led him protesting to the library, threw open the doors, and there was Grace beaming over a corsage of orchids. This romantic denouement made the weekend a happy and thrilling one for the whole chapter.

Going steady is a progressive not a static relationship. At the start, it means merely a monogamous social arrangement, but it is likely to move on to a point where the couple gets "pinned." (The typical symbol is the fraternity pin, but if the college has no fraternities, a Phi Beta key, a club emblem, or military insignia may be used.) Overtly "pinning" merely means that the girl can and does wear the boy's fraternity pin. Inwardly it means more than that, though there are various degrees. Merely "pinned" implies that the boy and girl plan to go steady in the future, like each other a good deal, and expect the relationship to develop further. To be seriously pinned means "engaged to be engaged" or perhaps even "engaged" preparatory to getting a ring, securing parental approval, and clearing up other details.

Since pinning is in many ways the equivalent of the betrothal of

earlier times, it is frequently quite ceremonious. Friends of the pinned couple may give a little party, at which the girl appears with the pin on for the first time, and toasts may be drunk in champagne. There was the case of a returning alumnus of elder vintage who started to go into the music room in his fraternity house, but was stopped with the admonition, "Don't go in there, Joe is pinning his girl." The alumnus completely misunderstood the situation until the young couple emerged wreathed in smiles, the girl with the pin on her bosom, to receive congratulations.

The relationship of going steady, even of a pinned couple, may be ended with somewhat more ease than an engagement can be broken. It may be terminated by either party or by mutual agreement. If either the boy or the girl ends it firmly, he or she is said to have "axed" the other.

The duration of the "steady" arrangement is most variable. It may last from a few days to many years. There are instances where a couple started going steady in junior high school, continued through high school and college, and got married after eight or more years of going together. A boy or girl on the other hand may have several "steadies" in the course of a single year. But it is considered frivolous and light-minded to change too often. So monogamous (*pro tem*) is the younger generation that after losing a steady, it is thought proper to wait a decent interval before seeking another.

The philanderer of the 'twenties who dated a different girl every night and went out with dozens in the course of a year has disappeared. So has the prom trotter of earlier times. A clever girl today might conceivably have a male friend in four or five different colleges, but she would not be much admired if she had two at the same college. If she collected an array of fraternity pins from several boys—I knew of girls in the 'twenties who had as many as seven—she would be condemned by her acquaintances.

The dances have perhaps changed most visibly of all the social institutions. While the system of going steady has become more formalized, dances have tended to become more informal. (Why dress up for someone you see so often and know so well?) They have tended to become shorter. (When you dance with only one

partner, two hours or so is enough.) There is a good deal of sitting around and listening to music or entertainment instead of dancing. In fact, an effort is made to secure bands worth listening to rather than those whose music is especially suitable for dancing. The dances are a little heavy and somber because the excitement and shifting around of cutting in has disappeared and because neither the boys nor the girls feel under any special obligation to be gay or entertaining. The big dance of the prom type is fading slowly away. Since a couple is going to dance together anyhow they may as well do it in an informal fashion to phonograph records, or at a night spot, without going to the trouble and expense of attending a big formal affair.

Charles W. Cole

1. This essay (continued on pp. 279–282) illustrates a common use of the inductive method of reasoning, arriving at its generalization not through the thorough and carefully controlled methods of science but through the wide experience and observations of the layman. Note that in presenting his case, the author makes no effort even to sum up for the reader all of the material on which he bases his conclusion; he is content rather to illustrate it through a few pertinent examples. What is the generalization which he arrives at?

2. It is important to notice that the author uses not only the inductive method of reasoning but to some extent the inductive pattern of organization as well, since he starts with a particular incident from which he later generalizes. But to a greater extent he uses other patterns of writing; point out several instances of the use of comparison and contrast, definition, narrative incident as examples.



E. RIGHT AND WRONG⁵

Every one has heard people quarrelling. Sometimes it sounds funny and sometimes it sounds merely unpleasant; but however it sounds, I believe we can learn something very important from listening to the kind of things they say. They say things like this: "That's my seat, I was there first"—"Leave him alone, he isn't do-

⁵ From C. S. Lewis, "Right and Wrong," *The Case for Christianity*. Copyright, 1944, by The Macmillan Company and used with their permission.

ing you any harm"—"Why should you shove in first?"—"Give me a bit of your orange, I gave you a bit of mine"—"How'd you like it if anyone did the same to you?"—"Come on, you promised." People say things like that every day, educated people as well as uneducated, and children as well as grown-ups.

Now what interests me about all these remarks is that the man who makes them isn't just saying that the other man's behaviour doesn't happen to please him. He is appealing to some kind of standard of behaviour which he expects the other man to know about. And the other man very seldom replies, "To hell with your standard." Nearly always he tries to make out that what he has been doing doesn't really go against the standard, or that if it does, there is some special excuse. He pretends there is some special reason in this particular case why the person who took the seat first should not keep it, or that things were quite different when he was given the bit of orange, or that something has turned up which lets him off keeping his promise. It looks, in fact, very much as if both parties had in mind some kind of Law or Rule of fair play or decent behaviour or morality or whatever you like to call it, about which they really agreed. And they have. If they hadn't, they might, of course, fight like animals, but they couldn't *quarrel* in the human sense of the word. Quarrelling means trying to show that the other man's in the wrong. And there'd be no sense in trying to do that unless you and he had some sort of agreement as to what Right and Wrong are; just as there'd be no sense in saying that a footballer had committed a foul unless there was some agreement about the rules of football.

Now this Law or Rule about Right and Wrong used to be called the Law of Nature. Nowadays when we talk of the "laws of nature" we usually mean things like gravitation, or heredity, or the laws of chemistry. But when the older thinkers called the Law of Right and Wrong the Law of Nature, they really meant the Law of *Human* Nature. The idea was that, just as falling stones are governed by the law of gravitation and chemicals by chemical laws, so the creature called man also had *his* law—with this great difference, that the stone couldn't choose whether it obeyed the law of gravitation or not, but a man could choose either to obey the Law of Hu-

man Nature or to disobey it. They called it Law of Nature because they thought that every one knew it by nature and didn't need to be taught it. They didn't mean, of course, that you mightn't find an odd individual here and there who didn't know it, just as you find a few people here and there who are colour-blind or have no ear for a tune. But taking the race as a whole, they thought that the human idea of Decent Behaviour was obvious to every one. And I believe they were right. If they weren't, then all the things we say about war are nonsense. What is the sense in saying the enemy are in the wrong unless Right is a real thing which they at bottom know as well as we do and ought to practise? If they had no notion of what we mean by right, then, though we might still have to fight them, we could no more blame them for that than for the colour of their hair.

I know that some people say the idea of a Law of Nature or decent behaviour known to all men is unsound, because different civilisations and different ages have had quite different moralities. But they haven't. They have only had *slightly* different moralities. Just think what a *quite* different morality would mean. Think of a country where people were *admired* for running away in battle, or where a man felt *proud* for double-crossing all the people who had been kindest to him. You might just as well try to imagine a country where two and two make five. Men have differed as regards what people you ought to be unselfish to—whether it was only your own family, or your fellow countrymen, or every one. But they have always agreed that you oughtn't to put yourself first. Selfishness has never been admired. Men have differed as to whether you should have one wife or four. But they have always agreed that you mustn't simply have any woman you liked.

But the most remarkable thing is this. Whenever you find a man who says he doesn't believe in a real Right and Wrong, you will find the same man going back on his statement a moment later. He may break his promise to you, but if you try breaking one to him he'll be complaining, "It's not fair" before you can say Jack Robinson. A nation may say treaties don't matter; but then, next minute, they spoil their case by saying that the particular treaty they want to break was an unfair one. But if treaties don't matter, and if

there's no such thing as Right and Wrong—in other words, if there is no Law of Nature—what is the difference between a fair treaty and an unfair one? Haven't they given away the fact that, whatever they say, they really know the Law of Nature just like anyone else?

It seems then, that we are forced to believe in a real Right and Wrong. People may be sometimes mistaken about them, just as people sometimes get their sums wrong; but they are not a matter of mere taste and opinion any more than the multiplication table. Now if we're agreed about that, I go on to my next point, which is this: none of us are really keeping the Law of Nature. If there are any exceptions among you, I apologise to them. They'd better switch on to another station, for nothing I'm going to say concerns them. And now, turning to the ordinary human beings who are left:

I hope you won't misunderstand what I'm going to say. I'm not preaching, and Heaven knows I'm not pretending that I'm better than anyone else. I'm only trying to call attention to a fact: the fact that this year, or this month, or, more likely, this very day, we have failed to practise ourselves the kind of behaviour we expect from other people. There may be all sorts of excuses for us. That time you were so unfair to the children was when you were very tired. That slightly shady business about the money—the one you'd almost forgotten—came when you were very hard up. And what you promised to do for old So-and-so and have never done—well, you never would have promised if you'd known how frightfully busy you were going to be. And as for your behaviour to your wife (or husband), if I knew how irritating they could be, I wouldn't wonder at it—and who the dickens am I, anyway? I am just the same. That is to say, I don't succeed in keeping the Law of Nature very well, and the moment anyone tells me I'm not keeping it, there starts up in my mind a string of excuses as long as your arm. The question at the moment is not whether they are good excuses. The point is that they are one more proof of how deeply, whether we like it or not, we believe in the Law of Nature. If we didn't believe in decent behaviour, why should we be so anxious to make excuses for not having behaved decently? The truth is, we believe

in decency so much—we feel the Rule or Law pressing on us so—that we can't bear to face the fact that we're breaking it, and consequently we try to shift the responsibility. For you notice that it's only for our bad behaviour that we find all these explanations. We put our *bad* temper down to being tired or worried or hungry; we put our good temper down to ourselves.

Well, those are the two points I wanted to make. First, that human beings, all over the earth, have this curious idea that they *ought* to behave in a certain way, and can't really get rid of it. Secondly, that they don't in fact behave in that way. They know the Law of Nature; they break it. These two facts are the foundation of all clear thinking about ourselves and the universe we live in.

C. S. Lewis

1. What is the major generalization that the author establishes? Since he shows in ¶3 that it is not a new idea, why does he feel the need to do so? (See ¶4.)

2. Notice that he finds in his second generalization, in the next to the last paragraph, additional evidence to support his first.

3. To what extent is the inductive pattern of organization as well as inductive reasoning used here?

4. Point out the author's use of

- a. examples to support his conclusion;
- b. analogies to illustrate his points;
- c. definitions to clarify his terms.



F. THIS ROMANTIC AGE⁶

No one has the detachment, the perspective, or even all the facts to appraise our age correctly. One thing, however, is certain. It is not a classic age. It lacks the serenity, the self-assuredness characteristic of such eras. Uncertain, unhappy, and baffled by continual disappointment, its people swing violently from one extreme to another, seeking drastic solutions when peaceful means fail. And a savage energy keeps them driving on. Beneath their skepticism and their despair the hope for a better world still flames. Neuroticism

⁶ From Philip Van Doren Stern, "Introduction," in *The Moonlight Traveler*, Philip Van Doren Stern, ed., Doubleday & Company, 1943.

can create as well as destroy. It is consistent only in its demand for action.

The human race has lived through just such a period before. It was known as the Romantic Era, and although it is described in textbooks as having lasted from the late years of the eighteenth century to the early years of the nineteenth, it has always existed and always will. The romantic urge is irrepressible; it is the eternal protest against a too stolid and too complacent world; it stands for progress, for change, for betterment; it is the way of the spirit as opposed to the way of the ledgerbook. Romanticism is always with us; it may even be that its full flowering was not in the past but is yet to come. The signs of fruition are close at hand. Not Byron or Shelley or Keats were the great romantics. They are all around us—they are, in fact, ourselves!

There can be no doubt of our romanticism. When, in all history, did men alternate so quickly between moods of black despair and bright, alluring hope as we do now? When were they so willing to fight, not merely for themselves, but for all mankind? When were they so ready to stake their future on the outcome of desperate battle? When did they ever love so fiercely, so fleetingly, and celebrate love's passing so well?

What crusade ever involved so many warriors and so many nations? What panoplied knight of old was one-half so romantic as our oxygen-helmeted young airmen who set out at dawn to challenge the rider on his pale horse in the farthest reaches of his own domain? What mythological hero can compare with the crew of a submarine who have made Neptune's former realm their own? What shipwrecked mariners were ever braver than our able-bodied sailors who return to sea with the memory of flaming death still vivid in their eyes?

What was Thebes or Troy or even proud Rome herself, compared to our vast multi-nationed cities? What feat of fabled necromancy could stand beside the daily miracles of our laboratories? How thin would shepherd's pipes sound against the rich symphonic music our electronic tubes send halfway around the world!

This, truly, is the age of miracles, the day of heroes, the era of magic that puts all others to shame. We are the great romantics,

the generation that dared death's challenge and looked beyond it to build a new world.

Philip Van Doren Stern

1. What is the generalization that the author is trying to establish? At what points does he specifically state it? Why there?

2. Notice his three kinds of evidence: (a) the negative evidence that this is not a classic age (the opposite of romantic); (b) the positive evidence of a comparison of this age with the one which is commonly known as the Romantic Era; (c) his long list of examples of the many romantic areas in this age, from which he draws his generalization that it is an age of romance. Which do you find most convincing?

3. What is the purpose of his many rhetorical questions? The effect?

4. Does the author succeed, for you, in establishing his point?



G. KILLING FOR SPORT⁷

It wouldn't be quite true to say that "some of my best friends are hunters." Still, I do number among my respected acquaintances some who not only kill for the sake of killing but count it among their keenest pleasures. And I can think of no better illustration of the fact that men may be separated at some point by a fathomless abyss yet share elsewhere much common ground. To me, it is inconceivable that anyone can think an animal more interesting dead than alive. I can also easily prove, to my own satisfaction, that killing "for sport" is the perfect type of that pure evil for which metaphysicians have sometimes sought.

Most wicked deeds are done because the doer proposes some good for himself. The liar lies to gain some end; the swindler and the thief want things which, if honestly got, might be good in themselves. Even the murderer is usually removing some impediment to normal desires. Though all of these are selfish or unscrupulous, their deeds are not gratuitously evil. But the killer for sport seems to have no such excusable motive. He seems merely to prefer death to life, darkness to light. He seems to get nothing other than the satisfaction of saying: "Something which wanted to live is dead. Because I can bring terror and agony, I assure myself that I have

⁷ From Joseph Wood Krutch, "If You Don't Mind My Saying So . . .," *American Scholar*, Summer, 1956, pp. 348-349.

power. Because of me there is that much less vitality, consciousness and perhaps joy in the universe. I am the spirit that denies." When a man wantonly destroys one of the works of man, we call him "Vandal." When he wantonly destroys one of the works of God, we call him "Sportsman."

The hunter-for-food may be as wicked and as misguided as vegetarians sometimes say, but he does not kill for the sake of killing. The ranchers and the farmer who exterminate all living things not immediately profitable to them may sometimes be working against their own best interests; but whether they are or are not, they hope to achieve some supposed good by the exterminations. If to do evil, not in the hope of gain but for evil's sake, involves the deepest guilt by which man can be stained, then killing for killing's sake is a terrifying phenomenon and as strong a proof as we could have of that "reality of evil" with which present-day theologians are again concerned.

Despite all this, I know that sportsmen are not necessarily monsters. Even if the logic of my position is unassailable, the fact remains that men are not logical creatures, that most, if not all, are blind to much they might be expected to see, and that the blind spots vary from person to person. To say, as we all do, "Any man who would do *A* would do *B*" is to state a proposition mercifully proved false almost as often as it is stated. The murderer is not necessarily a liar, any more than the liar is necessarily a murderer. Many have been known to say that they considered adultery worse than homicide, but not all adulterers are potential murderers and there are even murderers to whom incontinence would be unthinkable. The sportsman may exhibit any of the virtues—including compassion and respect for life—everywhere except in connection with his "sporting" activities. It may even be too often true that, as "anti-sentimentalists" are fond of pointing out, those who are tenderest toward animals are not necessarily the most philanthropic. They, no less than sportsmen, are not always consistent.

Yet, if the Puritans really did forbid bearbaiting, not because it gave pain to the bears but because it gave pleasure to the spectators, they were not necessarily so absurd as Macaulay has made us believe. That particular pleasure *was* evil in itself, and to this day

the Puritan logic is also that of the Roman Catholic position (based on St. Thomas): namely, that cruelty to animals is wrong, not because animals have any rights, but because cruelty corrupts men. And I am so sure this is true that I am offended when President Eisenhower tells reporters that on his vacation he hopes to find time "to shoot a few crows." I have no doubt that crows have to be kept down. But I have strong doubt that killing them ought to be a pleasure.

If anyone asks me why we shouldn't get a little fun out of a necessary activity, I will reply: "For the same reason that legal hangings are no longer made a public spectacle. The fallacy is precisely that of the Mikado, whose sublime object it was to 'make each prisoner pent / Unwillingly represent / A source of innocent merriment / Of innocent merriment.' "

Joseph Wood Krutch

1. Krutch states in ¶1 that he can establish to his own satisfaction the generalization that "killing 'for sport' is the perfect type of pure evil." Does he establish it to your satisfaction as well?

2. List the examples he gives of other killing, the evil of which he finds less "pure." Why?

3. Does his admission later that sportsmen may have virtues in other areas weaken his case?

4. Why does he uphold the Puritans' objection to bearbaiting and the Roman Catholic position on cruelty to animals? Why does he object to Eisenhower's shooting crows and to the Mikado's making prisoners a source of merriment?



The two examples that follow were written by students who went to college in another section of the country from those in which they had been reared. As a result of this experience both were made aware, as they had never been before, of sectional differences; but both arrived inductively at the same generalization: All Americans are alike in the essentials.

H. WE'RE NOT SO DIFFERENT, INDIANA

When I arrived here at Purdue in September, my first job was, naturally, to get organized and to meet my new neighbors. A typical dialogue in my meeting a friend stopping by at my two-by-four

cubbyhole in Cary Hall went something like this: "Hi, my name is John Doe from Anytown, Indiana." My reply, of course, gave him similar information, but upon mentioning that I'm from Massachusetts, I usually received an awe-struck look and some brilliant remark such as "Gee, that's pretty far away. Don't you find it different out here?"

My ordinary reply was, "No, I can't say that I find Indiana any different, except for its location." Thus I tried many times to tell people that Massachusetts or, in general, the Northeast is no different from most of Indiana, at least in the things that count with me.

My first impression was that people thought I was a Martian, or at least that I might just as well be, for their money. But again I say, I'm no different and the place I come from is not really different.

We get up in the morning and see the same sun, believe it or not, if it's to be seen, and we go to our jobs or to school by the same methods of transportation, not by spaceships. Perhaps we plow through a bit more snow while you slosh through more puddles, but we're not that different, Indiana.

We eat lunch at noon, as you do, work as hard as you do, and see the same scenery of green trees and grass during the warm months, and barren trees and brown, dormant grass during the cooler months as we go home in the early evening while the same stars with their little flashers begin to wink at us from the same darkening heavens. Maybe it gets dark a bit earlier for us, but we're not that different, Indiana.

At night after dinner we finally settle down to talk for a bit before retiring to a bed in which we too sleep in a prone position. We may have a slightly different accent when we mumble in our sleep, or we may snore a little louder because of the colder air at times, but we're not really so different, Indiana.

No, we're not different, Indiana; we even have the same objective in life—to better ourselves. Maybe the Martians are different, but I'm not a Martian. I'm only from Massachusetts, which makes me just American too, like you, Indiana.

James A. DiSanti



I. WE TOO ARE AMERICANS

Each time someone says to me, "You're from the South, aren't you?" I proudly answer, "Yes." But I am often tempted to add, "So what?" Does the fact that I am among the millions of people who call a state below the Mason-Dixon line their home make me any different from my Northern neighbors? Just what is a Southerner?

If someone asked me what a Southerner is, I would probably answer, "We're Americans, just like you." But this would not answer the question completely, for there are many things that make a Southerner what he is.

When Southerners are mentioned, one of two pictures usually comes to mind. The first is the hoop-skirted "Southern belle" in her white-columned mansion in the deep South; this is the picture of refinement and wealth. The other is the barefooted "hill-billy" found living in a shack in the Ozarks; this is the picture of poverty and ignorance. But either of these types has a counterpart in the North, whether it be in a modern house in an exclusive suburb or in a tenement in the slum district of a large city. Obviously, the difference between Northerners and Southerners is not to be found here.

And what of the recent integration trouble in the South, especially in Little Rock, Arkansas, my home town? Many people feel that a deep hatred of the Negro race is to be found among the students of Central High, where Negroes were first forbidden to enter and then allowed to enter only under the protection of federal troops. But further investigation would reveal that the students actually showed little interest in the problem confronting their school system. Like teen-agers in any part of the country, they were more interested in personal problems: preparing for the first football game of the season, reorganizing clubs after the inactivity of the summer, learning to study again, meeting new people and renewing old friendships, electing class officers, and so on. Whether the Negroes were in Central or not did not matter to them. The riots and fights were not started by school officials or otherwise interested people, but by people completely unassociated with the school

system. Aren't these same types of "rabble-rousers" to be found causing trouble in any state?

It seems to be the general opinion that a certain type of speech is typical of Southerners and that anyone with a slow drawl is from the South. But many of the residents of southern Indiana have a more obvious drawl than I do! So even speech is not a distinctive mark of a Southerner.

Certainly we Southerners are different. We still cherish the Confederate flag, and we will stand when we hear the familiar notes of "Dixie." We like the warm Southern weather with its absence of snow and freezing temperatures, its early spring and flowers in February, and its Indian summers. We like cornbread, black-eyed peas, hominy grits, Southern-fried chicken, and watermelon. We say "you-all" and pronounce our "r's" as "ah's." And we take life easy and do everything slowly.

But we, too, are Americans. We share the same rights and privileges, pledge our allegiance to the same flag, attend the same churches, support the same government, celebrate the same holidays, vote in the same elections—yes, and we even vote Republican occasionally! And we too are proud to be citizens of "one nation under God, indivisible."

J. Kay Herrick

ASSIGNMENT

1. We have already looked at the faulty cause-and-effect reasoning involved in superstitions. What error in inductive reasoning is presumably present in their origins also? Allow, for example, the fact that someone doubtless did have bad luck after breaking a mirror, that someone did have good luck after finding a four-leafed clover, that someone did die in a house after an umbrella had been raised in it. What more would be necessary in order to establish inductively that such subsequent luck and death were consequent?

2. After reading "The Language of Uncertainty" (p. 305), decide what percentages you yourself might reasonably imply by, or infer from, each of the following statements. Compare your figures with those of other members of the class.

a. Everybody voted for Jim.

b. Nearly everybody voted for Jim.

- c. Most people voted for Jim.
- d. Many people voted for Jim.
- e. Some people voted for Jim.
- f. A few people voted for Jim.
- g. Nobody voted for Jim.

3. Discuss the differing kinds of particulars that would be necessary in order to justify the following general statements:

- a. We have a football team.
- b. We have a good football team.
- c. We have the best football team we have had in ten years.
- d. We have the best football team in the state.
- e. We have the best football team in the United States.

4. From one of the biological or physical sciences that you have studied, choose an example of inductive reasoning, preferably one in which you yourself have performed experiments, and write it up, showing the particulars involved and the generalization that can be drawn from them.

5. The first paragraph of Mark Twain's essay on p. 216 recounts the particular experiences through which he finally arrived at an understanding of the general meaning of the word *lagniappe*. Write an account either of your own gradual acquaintance with some previously unfamiliar technical word or phrase encountered since you came to college, or of your arriving, through inquiries among student friends, at the meaning of some new slang phrase in use on the campus but not yet to be found in the dictionaries.

6. Write an essay in which you discuss what you have found to be the prevailing opinion on your campus concerning such issues as working one's way through college, engaging in extracurricular activities, cheating on examinations, holding athletic scholarships, joining fraternities or sororities; or, if you prefer, write on student opinion, as you find it to exist, on some state, national, or international issue. Be sure that your generalization is tempered to the evidence that you are able to produce.

◆ Deduction

Deduction as a method of logical thought is in a sense the reverse of induction and is, as Huxley has made clear (pp. 286–293), a natural accompaniment of it. Whereas in induction, as we have seen in the preceding unit, we work through particular instances to the establishment of a general truth, in deduction we begin with a general truth and from it “deduce,” or derive knowledge of a particular instance. Thus we progress inductively from the parts to the whole; deductively, from the whole to the parts. For example, a doctor knows it to be true, from an earlier use of the inductive method by medical science, that the combined evidence of such symptoms as a fever, a sore throat, and a rash indicate the onslaught of a disease known as measles, which will run a certain course. But faced with a given patient exhibiting these symptoms, he diagnoses deductively, thus: All patients having a combination of certain symptoms have measles; this patient has such a combination of symptoms; therefore he has measles.

Induction is the main instrument of science, but as Huxley has further demonstrated, the processes of induction and deduction are so closely interwoven that as we reason even in the simplest everyday matters we are continually alternating between the two. In this unit, however, we shall concentrate on the deductive method, as we did on induction in the preceding, in order to familiarize you with the uses peculiar to it and to warn you against its misuses.

Historically the deductive process was well established long be-

fore the inductive method as we now know it had been developed, and it proceeded from assumptions of various origins: tradition, the works of Aristotle, the Bible. But in the hands of modern science, deduction logically follows induction, as Huxley has illustrated, reasoning from general statements which have been established inductively, through testable human experience, to conclusions about particular instances. Whereas induction, as we have noted, never arrives at more than strong probability (the law of gravitation only assuming that all bodies will continue to fall because all of those observed in the past have done so), deduction arrives at complete certainty *within its own terms*; for granted the knowledge that all bodies fall and the fact that this is a body, the conclusion that this body will fall is rendered entirely inescapable.

The pattern of deductive reasoning is best seen through the **syllogism**, which logicians use in a variety of forms. This consists of three terms: two statements called premises and a conclusion. The classic example of a syllogism, with each term labeled, follows:

Major premise: All men are mortal.

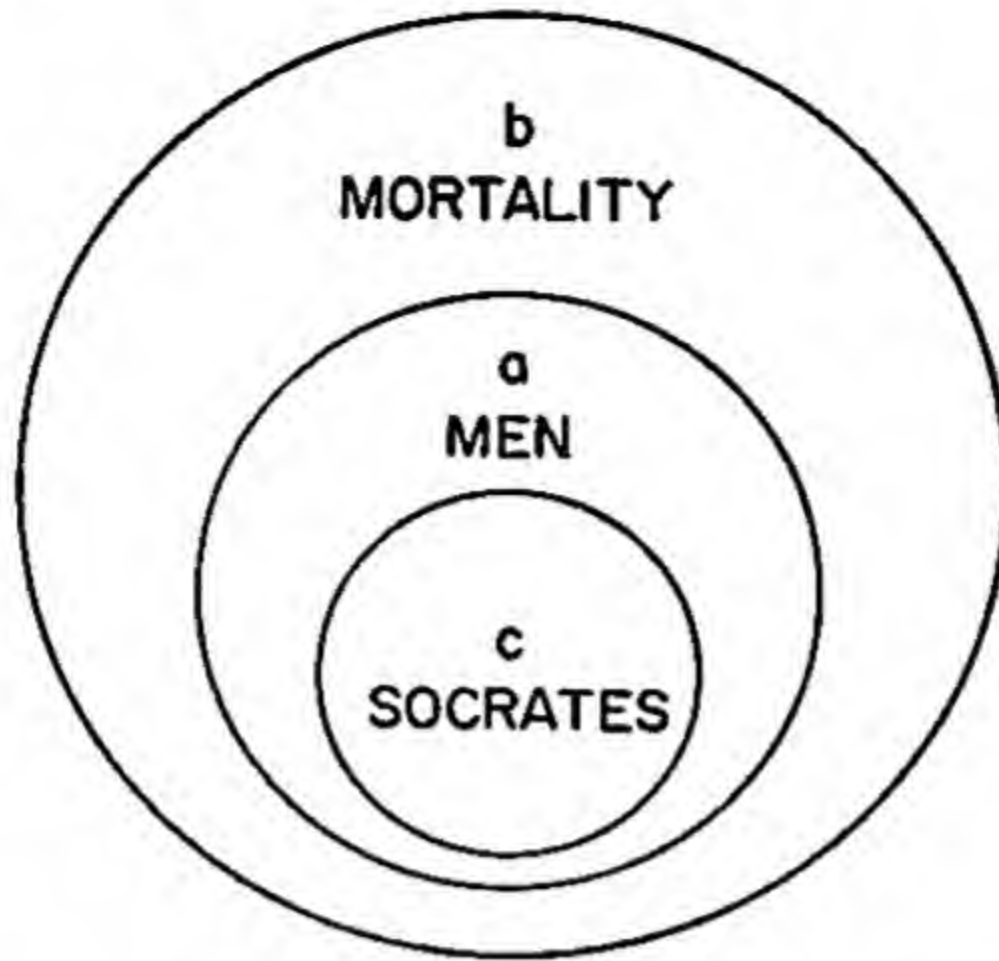
Minor premise: Socrates is a man.

Conclusion: Therefore Socrates is mortal.

The three *terms* of the syllogism (do not confuse with *premises*), as illustrated from the example above, are the *major* term (mortal), the *middle* term (man), and the *minor* term (Socrates). The middle term, appearing in both the major and the minor premise, cancels out, leaving the minor term and the major term equated. In simpler form,

$$\begin{array}{rcl} \cancel{a} & = & b \\ c & = & \cancel{a} \\ c & = & b \end{array}$$

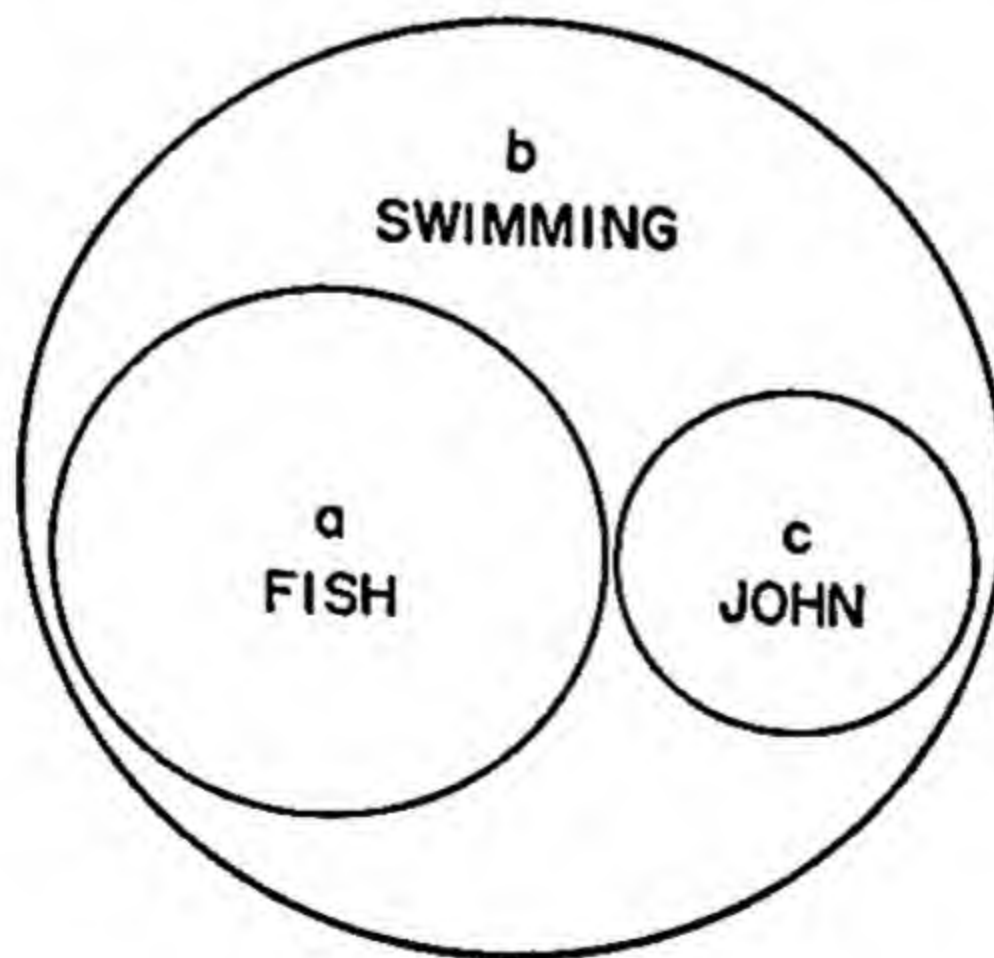
Or expressed in a diagram, the relationship looks like the following figure, for Socrates being a part of men, and men being entirely encompassed by mortality, Socrates must perforce be encompassed by mortality too:



The conclusion arrived at through syllogistic reasoning is always logically *valid* if the terms are correctly stated, but cannot be, otherwise. Here is an example of an incorrect statement:

All fish can swim.
John can swim.
Therefore John is a fish.

If you try to make a diagram from this, you will quickly see where the error lies: swimming encompasses fish and also John, but John is not a part of fish (as a bass or a perch would be); therefore the reasoning is not sound.

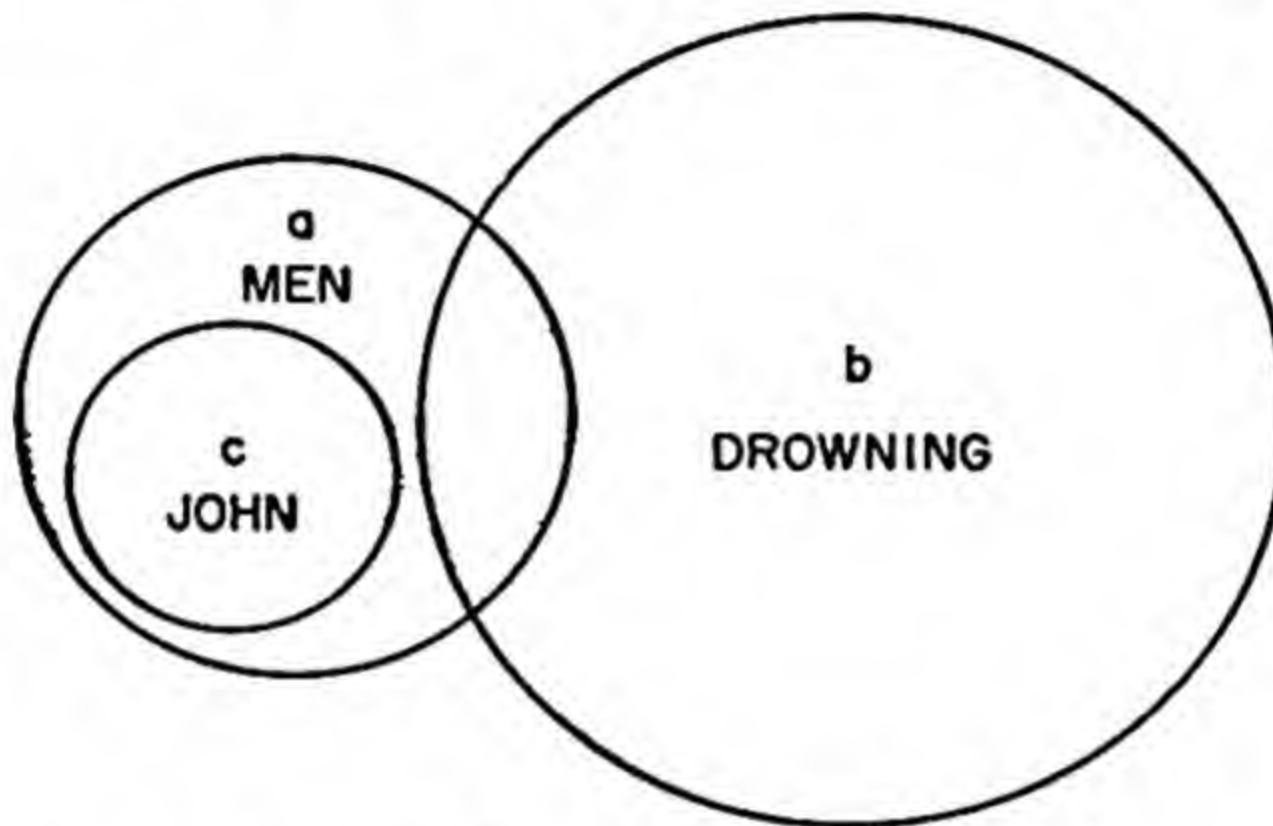


All men drown in deep water.

John is a man.

Therefore John will drown in deep water.

This syllogism is *valid*, for the terms are properly handled, but the deduction is not therefore *true*, for the major premise is not an acceptable generalization; drowning does not encompass all men, but only the part of mankind that can't swim, and John may well belong, as indicated in the diagram below, to the group who can.

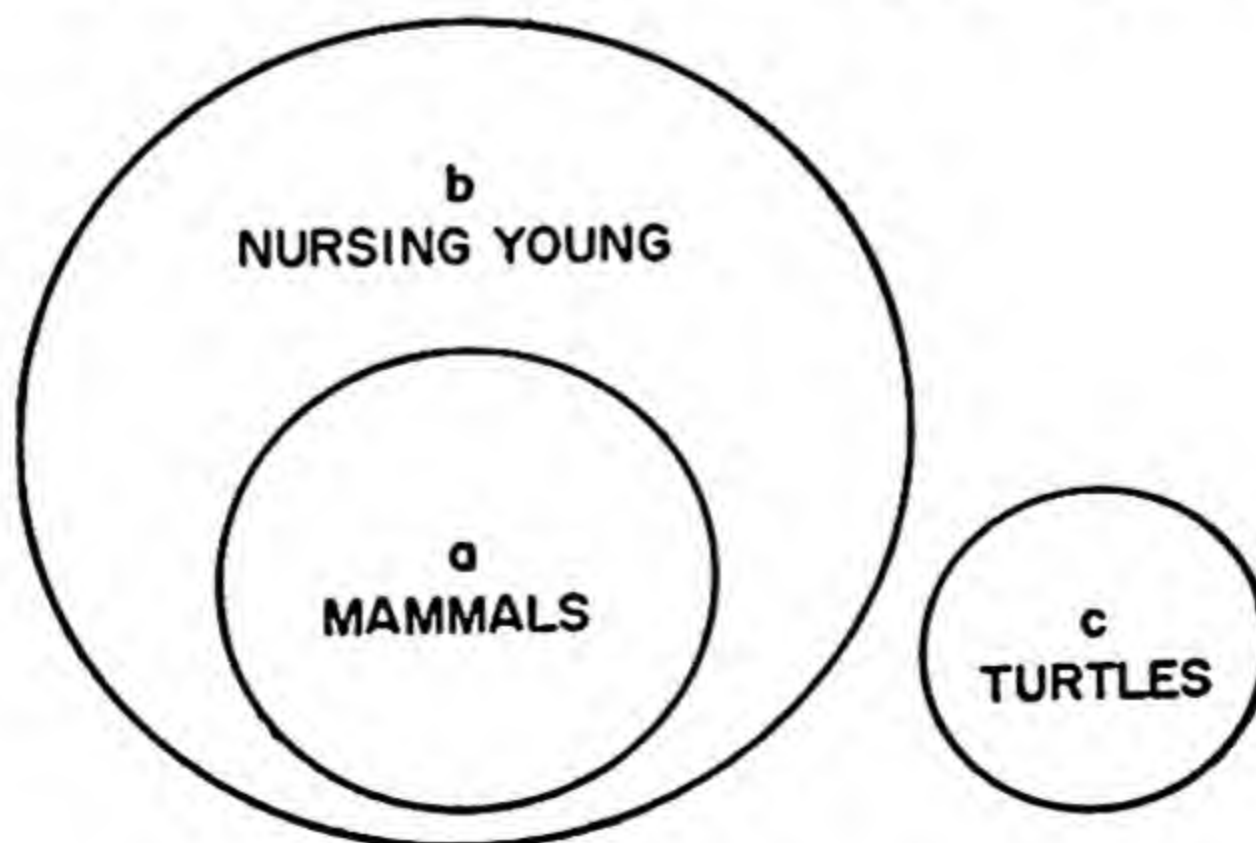


All mammals nurse their young.

A turtle is a mammal.

Therefore a turtle nurses its young.

Again the reasoning is sound, but the conclusion is false, because the minor premise is incorrect. Nursing their young includes all mammals, but mammals do not include turtles, which therefore stand outside of the concept of nursing their young.



The important thing to note is that *the truth of a valid conclusion depends entirely on the reliability of the premises.*

Syllogistic reasoning as illustrated above may seem only a kind of game, but its importance becomes clear when we examine the actual logic behind some of our own hasty conclusions. "Bob shouldn't go to college; he's one of those stupid Joneses." What is the reasoning here? Part of it is

Stupid people should not go to college.

Bob is a stupid person.

Therefore he should not go to college.

We are probably willing to accept the generalization which is the major premise here; it seems a reasonable assumption. But what of the minor premise—what evidence have we that Bob is stupid? For this we have to go back to an earlier implied deduction, which reads:

All the Joneses are stupid.

Bob is a Jones.

Therefore Bob is stupid.

Here the major premise is less readily acceptable. It may prove on closer examination to be based only on gossip, or at least to be an overstatement; perhaps some of the Joneses are stupid but Bob is one of the exceptions. Or if we are able to accept the generalization, the minor premise may not hold; perhaps Bob is adopted. In any event, this examination of our reasoning may lead us to be less satisfied with our first casual conclusion, and to concede that we should let Bob's fitness for college be determined by his performance on entrance examinations.

A football player once wrote in a theme that the trouble with his college was that "Writing is taught to too great an extent, thus causing players to be ineligible, games to be lost, and the college to lose its standing among institutions of higher learning." One suspects that even a devotee of football, faced with the "general truth" to be found lurking behind this remark, would not attempt to defend it. For arranged syllogistically, the major deduction runs something like this:

Major premise: All reputable colleges should have as their primary purpose the winning of football games.

Minor premise: This is a reputable college.

Conclusion: Therefore this college should have as its primary purpose the winning of football games.

Another student decided that he would not study a foreign language "because it isn't practical." The unvoiced assumption behind his remark, the major premise of his argument, is that only practical subjects (by which he presumably meant those which would help him earn money) are worth studying. Confronted with this generalization, he might have been unwilling to accept it, in which case he would have been logically compelled to revise his original statement.

Many of our conclusions rest, like the examples above, on general assumptions—often unstated, sometimes not clear even to ourselves, and sometimes discovered only to be found false. There is no better way to learn how to read and write well—that is, to detect errors in the thinking of others and to think more accurately yourself—than to train yourself to discover these underlying assumptions and to examine their validity. But how can we determine the soundness of the generalization from which we wish to reason inductively? Let us examine the sources from which it may come.

It may be an unquestionable assumption like "All men are mortal," above, which has been reaffirmed by human experience from its beginning. It may be some less positively established inductive conclusion (see Unit 11), in which case we may need to examine the evidence upon which it rests. It may be a conclusion arrived at through a previous syllogistic deduction, as we have noted in the example of Bob Jones' stupidity, in which event we may need to examine the validity of the deductive reasoning which produced it. It may be a statement by a person whose authority we shall need to establish adequately. It may be an assumption which we fix arbitrarily by definition, as when one deduces whether or not a certain

type of music is good, for him, from the statement, "By good music I mean that which elevates the soul."

As we have seen here and in the two preceding units, cause and effect, induction, and deduction are almost inseparable; and in much of our reasoning we use a combination of logical processes. But in the assignments concluding this unit you should concentrate, for practice, on reasoning deductively. You are again warned, as in Unit 11, not to confuse pattern of organization with method of reasoning. Like its sister, *induction*, the term *deduction* is often used to denote a rhetorical pattern, the deductive plan being that in which a general statement is followed by particulars (see pp. 300–302). But here we have been using the word as a kind of reasoning, not of organization.

Some suggestions for good deductive reasoning follow:

1. **Be sure you are aware of the general assumption from which you make your deduction.** Think back through your conclusions to their source, lest you find yourself making statements the implications of which you cannot reasonably accept. If you conclude that social life on a campus is bad, you must be prepared to stand up for a generalization about the purpose of a college which will not reasonably admit socializing.
2. **Consider the advisability of stating your general assumption clearly.** It is not necessary that you do so, but there are advantages in making it known, even early in your paper. Then both you and your reader will be able not only to weigh its worth readily but to check against it the particular issue you discuss and the conclusion you draw. For example, if you reason that changes need to be made in your fraternity or sorority, or your curriculum, make clear the purpose that you feel the group or the course of study should fulfill.
3. **Be sure that your generalization is sound.** If it is one that may not be readily recognized as such by your reader, you may need to spend some time establishing it, perhaps inductively, before you proceed to reason from it. Have you experience or other evidence—witnesses, authorities—to support it? The greater your experience and knowledge of the subject on which you

choose to reason deductively, the sounder your assumption (the major premise) and the more acceptable your ensuing conclusion from it will be.

4. **Make certain that your reasoning from your assumption is valid.** The particular you discuss (your minor premise) and your conclusion must be logically in line with the generalization from which you are working. If you start with the assumption that the primary purpose of a fraternity is to foster lasting friendships among its members, you will then show what present practices are antagonistic to this purpose and what changes would further it. If you feel that the chief object of a vacation is change, one set of deductions will logically follow; if rest, another set. Your reader will probably be willing to follow you in either line of thought, so long as your reasoning is self-consistent.
5. **As in induction (see item 6 on p. 300), be sure your particulars and your generalization in deduction are in accord.** Here, your conclusion about a particular is certain only if your major premise embraces *all* things in the class to which that particular belongs. But the deductive process may help you to arrive at useful conclusions even though the major premise is not all-embracing: the fact that most students enjoy football will not prove that Frank will, but it will indicate a strong likelihood. Just remember that if your assumption is qualified with a percentage or with words such as *most*, *usually*, or *sometimes*, your conclusion is only *probably*, *likely*, or *maybe*.

EXAMPLES

A. CAPITAL PUNISHMENT¹

By all the traditions of justice, Loeb and Leopold should have hanged in 1924. There was just nothing to offer in extenuation of their crime and Darrow offered nothing. He said that they were young, and that saved them. If they had been a year older—twenty and no longer teen-age boys—they would, I think, cer-

¹ From Robert Hatch, "The Uses of Adversity" (a review of Leopold's *Life Plus 99 Years*), *Nation*, March 29, 1958, p. 280.

tainly have died. If anyone should ever die for a crime, they should have—and yet it is obvious now that it was better for them to live. Leopold became probably the most valuable inmate ever known to the prisons of Illinois, and even Loeb's contribution as a teacher was a great advantage to his fellows and thus indirectly to society. They should have died if anyone ever should—and yet it would have been a sore loss. This comes, I think, to saying that no man should ever die by the hand of the law.

Robert Hatch

1. This paragraph from a book review illustrates in brief the blending of the processes of inductive and deductive reasoning mentioned by Huxley. It starts out deductively, reasoning from a generalization established "by all the traditions of justice," as follows:

All murderers should be put to death.

Loeb and Leopold were murderers.

Therefore Loeb and Leopold should have been put to death.

2. Then it changes to the inductive process, using the examples of Loeb's and Leopold's later usefulness to society to establish the contrary generalization that no man should ever be put to death by the law. Is this a hasty generalization, or is the nature of the evidence such as to make it convincing?



The type of education proposed below by one who is a well-known poet and critic as well as educator has since been put into practice by both colleges and adult groups.

B. EDUCATION BY BOOKS²

Let us assume that an institution was founded for the sole purpose of requiring its members to read certain books. These members were called students, for the institution was something like a school or college; and there were a few exacting elders on hand who after announcing their authority began to teach.

The teaching in this institution, like the studying, was at the same time simple and difficult. It consisted in the first place, as I have said, in requiring the students to read certain books. It con-

² Mark Van Doren, "Education by Books," *Nation*, December 6, 1933.

sisted next in requiring that an intelligible account be rendered of the contents of each book. And it consisted last of all in requiring that the readers be able, in the course of discussing a given book, to prove that their memory of all previous books was accurate and complete.

It was as simple as that, and as difficult. The books were the acknowledged masterpieces of the past three thousand years—masterpieces of poetry, of history, of philosophy, of fiction, of theology, of natural science, of political and economic theory. There were two hundred or so of them, and none of them was read in an abridged edition. Neither was any of them approached through a digest or a commentary, or through a biography of the author which told how many wives he had and what the biographer believed to be the modern significance of his mind. No, these books which the teachers selected for the students to read—Homer, the Bible, Herodotus, Thucydides, Aeschylus, Sophocles, Euripides, Aristophanes, Plato, Aristotle, Cicero, Lucretius, Vergil, Horace, Ovid, Plutarch, Lucian, Marcus Aurelius, Plotinus, St. Augustine, the Volsunga Saga, the Song of Roland, Thomas Aquinas, Dante, Petrarch, Chaucer, Leonardo da Vinci, Machiavelli, Erasmus, More, Rabelais, Montaigne, Cervantes, Bacon, Shakespeare, Galileo, Grotius, Hobbes, Descartes, Leibnitz, Corneille, Racine, Molière, Milton, Spinoza, Locke, Newton, Swift, Voltaire, Fielding, Hume, Rousseau, Adam Smith, Kant, Gibbon, Bentham, Goethe, Malthus, Hegel, Schopenhauer, Balzac, Mill, Darwin, Dickens, Thackeray, Marx, Tolstoy, Dostoevski, Pasteur, Ibsen, Nietzsche, Freud, Proust, Einstein—these authors, or rather the principal works of these authors, were read naked and entire; and understood.

A few students—some say a good many—had got into the institution by mistake. They complained about the lack of freedom to read what they pleased; some of these books, they insisted, were not suited to their personalities, and they had supposed that what one went to college for was to develop one's personality. Precisely, answered the head preceptor, closing the door behind them with the most obvious and reckless relief. Others proved to be helpless once they were face to face with an author's original sentences;

they had been brought up on outlines, introductions, histories of literature and thought, and collections of excerpts, and so had long ago lost whatever ability to read they had been born with. Still others had expected to learn a trade or a profession. Then there was a final group of pedantic youngsters who snorted at the reading list because it was not contemporary. They wanted as swift an introduction as possible to the civilization about them. To the reply that this was that, they were very scornful as they scurried off to become freshmen in some up-to-date college where field trips to factories alternated in the weekly schedule with lectures on large and immediate subjects.

These gone, the others settled down to the task that had been arbitrarily assigned them. At regular intervals they met in small groups with two or more teachers who questioned them closely concerning the contents of the required, the inevitable book. If they revealed by their answers that they had read it badly, they were forced to read it again. There was no going forward until Aristotle's conception of the individual, or Grotius's theory of natural law, or the unity of "King Lear" was clearly stated. No excursions were made into the culture of the Greeks or the domestic life of the Middle Ages; merely the books themselves were read, discussed, and understood. And so on for four years.

At the end of which time a generation of students was set loose upon a world with many of whose aspects they were not at the moment prepared to cope. The only thing, indeed, to be said in their favor was that they were educated. They were equipped, that is, with so much understanding of what the best human brains had done in three thousand years that they realized without difficulty how few contemporary brains—naturally—were of the best. They were so competent in the recognition of theory that they felt strangely at home in a world most of whose citizens lived by theories without knowing it. They were able to reduce a kind of order out of the childish chaos which they slowly recognized contemporary literature to be. They missed a great many ideas and distinctions which they knew had been fruitful in past centuries, and some of them set about considering the possibility of restoring these to an intellectually impoverished world. Whether they suc-

ceeded is not yet known. But it can be said of them that in their own minds they continued to be fairly secure. For never would there be written a book which they could not understand simply by reading it from the first work to the last. They might not save the world. They might not change it. But they would comprehend it.

Mark Van Doren

1. The author's proposal is developed deductively from his assumption that great books are the only source of true education: his plan involves the close study of great books, "naked and entire"; therefore it will result in true education.

2. Study Van Doren's criticism of existing education as it is implied by the dissatisfied students in ¶4. How many varieties of dissatisfaction does he describe? What weaknesses of modern education does each stand for? Now study in detail his concept of real education as it is described in the final paragraph through its results.

3. This essay is justly famed for its conciseness. Consider the effectiveness of this brief narrative in terms of the more customary expository type. Is the expository purpose lost track of at any point?



The following editorial was written by a famous British philosopher in response to critics who felt that he had drastically changed his position on Russia, since after World War II he had felt that the West should threaten war against her, and later urged, instead, attempts to reach agreement with her.

C. WHY I CHANGED MY MIND³

At a time when America alone possessed the atom bomb and when the American Government was advocating what was known as the Baruch Proposal, the aim of which was to internationalize all the uses of atomic energy, I thought the American proposal both wise and generous. It seemed to me that the Baruch scheme, if adopted, would prevent an atomic arms race the appalling dangers of which were evident to all informed opinion in the West.

For a time, it seemed possible that the USSR would agree to this scheme since it had everything to gain and nothing to lose. Unfor-

³ Bertrand Russell, "Why I Changed My Mind," *Saturday Review*, May 31, 1958, p. 18.

tunately, Stalin's suspicious nature made him think that there was some trap, and Russia decided to produce her own atomic weapons. I thought, at that time, that it would be worthwhile to bring pressure to bear upon Russia and even, if necessary, to go so far as to threaten war on the sole issue of the internationalizing of atomic weapons.

My aim, then as now, was to prevent a war in which both sides possessed the power of producing worldwide disaster. Western statesmen, however, confident of the supposed technical superiority of the West, believed that there was no danger of Russia achieving equality with the non-Communist world in the field of nuclear warfare. Their confidence in this respect has turned out to have been mistaken. It follows that, if nuclear war is now to be prevented, it must be by new methods and not by those which could have been employed ten years ago.

My critics seem to think that, if you have once advocated a certain policy, you should continue to advocate it after all the circumstances have changed. This is quite absurd. If a man gets into a train with a view to reaching a certain destination, and on the way the train breaks down, you will not consider the man guilty of an inconsistency if he gets out of the train and employs other means of reaching his destination. In like manner, a person who advocates a certain policy in certain circumstances will advocate a quite different policy in different circumstances.

I have never been a complete pacifist and have at no time maintained that all who wage war are to be condemned. I *have* held the view, which I should have thought was that of common sense, that some wars have been justified and others not. In the present situation, if a great war should break out the belligerents on either side and the neutrals would be equally defeated. This is a new situation and means that war can no longer be used as an instrument of policy. It is true that the threat of war can still be used, but only by a lunatic.

Unfortunately, some people *are* lunatics. Not long ago lunatics were in command of a powerful state. We cannot be sure this will not happen again. If it does, it will produce a disaster compared with which the horrors achieved by Hitler were a flea-bite. The

world at present is balanced in unstable equilibrium upon a sharp edge. To achieve stability, new methods are required, and it is these new methods that those who think as I do are attempting to urge upon the East and upon the West.

I do not deny that the policy I have advocated has changed from time to time. It has changed as circumstances have changed. To achieve a single purpose, sane men adapt their policies to the circumstances. Those who do not are insane.

Though I do not admit inconsistency, I should not be wholly sincere if I did not admit that my mood and feelings have undergone a change somewhat deeper than that resulting from strategic considerations alone. The awful prospect of the extermination of the human race, if not in the next war, then in the next but one or the next but two, is so sobering to any imagination which has seriously contemplated it as to demand very fundamental fresh thought on the whole subject not only of international relations but of human life and its capabilities. If you were quarrelling with a man about some issue that both you and he had thought important, just at the moment when a sudden hurricane threatened to destroy you both and the whole neighborhood, you would probably forget the quarrel. I think what is important at present is to make mankind aware of the hurricane and forgetful of the issues which have been producing strife.

I know it is difficult after spending many years and much eloquence on the evils of Communism or Capitalism, as the case may be, to see this issue as one of relative unimportance. But, although this is difficult, it is what both the Soviet rulers and the men who shape the policy of the United States will have to achieve if mankind is to survive. To make such a realization possible is the purpose of my present policy.

What is needed is a new direction on both sides and a determination, not only to make proposals, but to find compromises which give no net advantage to either side. The risk involved in not negotiating is the extermination of the human race. This, surely, is a greater risk than that of some diplomatic advantage to one side or the other. We must hope that this will become obvious both to Russia and to the United States. What is needed is emphasis on our

common interest in human survival rather than upon the matters in which our interests are supposed to differ. Whether we wish it or not, the only road to the welfare of each is the welfare of all.

Bertrand Russell

1. Russell's main defense is made deductively, from a generalization (with which few would disagree, and which he defends with a telling analogy in ¶4) that changes in circumstances require a change of policy. The deduction is clear: that having encountered a change in circumstances, he therefore changed his policy. Write this up as a syllogism.

2. Note Russell's further defense against the charge of inconsistency on the ground that while his policy has changed, his purpose (¶3) has remained the same.

3. Point out his second analogy, in ¶8. What does he illustrate through it? How does it justify his present stand in favor of pursuing agreement?



D. GET IN THERE AND LENS!⁴

Frederick Lewis Allen in *The Big Change* said that he had been astonished, when he and Mrs. Allen were collecting photographs for their several historical picture books on the American scene, to discover how few photographs existed of ordinary scenes of daily life. What photographers seemed to like to record was the extraordinary, the dramatic, the romantic, high life and low life, but not just life as it is lived by most people. It is barely possible, now that the picture magazines devote so much of their energies to trying to pin down "normal" families, that future historians will not have Mr. Allen's problem when they investigate our era. Furthermore the 35-mm camera and the indiscriminate "shooting" which it encourages will have added mile upon mile of negatives to family archives.

But if this happens, it will be the very reverse of what I saw encouraged at the National Photography Show at the Coliseum in New York in late February. I went there on a Saturday afternoon

⁴ From the department "After Hours," *Harper's Magazine*, May, 1958, pp. 77-78.

with a young friend who is a budding professional photographer. We had hoped to find out what was new in film and paper and cameras, but we never did.

The place swarmed with men and women carrying cameras slung around their necks; the floor was strewn with used flashbulbs and descriptive folders; the air was filled with the conflicting strains of half-a-dozen manufacturers of tape recorders demonstrating the hi-fi quality of their wares with bits of "South Pacific," operatic arias, and band music. Through the din you could hear the soft sell going on as soft sellers poured their honey into microphones. The virtues of flashbulbs were being extolled from one beribboned booth; the Polaroid Land Camera (you now get a negative as well as a print in sixty seconds) from another; and techniques for lighting portraits from another. In other booths as gaudy as stalls on a midway, men and women sat on folding chairs with glazed eyes and hands limp in their laps, all too obviously benumbed by the noise and the crowd and wishing, surely, that I and my kind would go away and leave them alone.

To me the most surprising aspect of this corner of bedlam was the number of people carrying cameras. Had they come to show their cameras off? Surely not. Were they so addicted to their cameras that they never took them off except in the shower? Unlikely. Why, then? They must have come to the photographic show to take pictures which, as was soon apparent, is just what they did. The exhibitors had thoughtfully made it possible for them to take pictures that would look just like everybody else's pictures and something like the pictures in popular photography magazines.

"Follow that girl," I said to the young man with me. A ravishing blonde in what looked like a wedding dress with a considerable crinoline under it was working her way through the crowd. We lost her. But we found other girls who were sitting prettily on platforms surrounded by lights and smiling the undying but lifeless smile of the professional model. They held a pose for a few seconds, then moved their heads, canted their shoulders, raised and lowered their arms and their eyelids and the shutters clicked around them. In the section of the exhibition devoted to cameras made in Japan (big threat to the American manufacturers, mark you!) a little

Japanese lady in a kimono stood under the slightly projecting eaves of a sort of tea house. She held artificial carnations and looked up languidly at Japanese lanterns. My young friend took a picture of her. He selected an oblique angle.

"What a waste of film," he said.

We headed in the direction of a young lady in a red dress and red hat, the feast of several dozen pairs of eyes and half as many lenses. (Incidentally, did you know that there is now a verb *to lens* and that *lensing* is its participle? I came on it in one of the press releases.)

"What a way to earn a buck," my friend said, but he seemed beguiled in spite of himself.

From the pictures that were displayed it was plain that the "extraordinary shot" is the desirable ambition set for amateur photographers. What life is like seems to be of little interest; that would be recording the humdrum. The ultimate goal of amateur photography seems to be technique, not pictures; it is not *what* but *how*. Just as many hi-fi fans care less about what music they hear than about range and balance, so the amateur photographer worries about print quality, grain, film speed, and depth of focus. He cares passionately about the craft of photography, its lore, and its language.

This will obviously never solve the problem that Mr. Allen had in finding photographs of the commonplace. The trouble lies in the fact that there are very few people (Mr. Allen was one) who know when the commonplace is uncommonly revealing. The fact that there are now millions of people snapping pictures with increasingly foolproof equipment does not mean that our era will be any better recorded than the nineteenth century. It will merely have been seen by more lenses with their almost uncontrollable tendencies to romanticize, and their natural inclination to overlook the merely interesting.

But maybe, just maybe, out in Dubuque, somebody is doing for Iowa in this century what Atget, who was a Frenchman with a box camera, did for Paris in the last century. It's one road to immortality.

Mr. Harper

1. Here the deductive method of reasoning appears in an informal report of a photography show. What does the author assume that photographers should be interested in recording? On what further assumption(s) is the first assumption based?

2. What does he find photographers actually recording? What is the conclusion to be drawn?



E. OUR TRAIL-BLAZING RELIGIONISTS⁵

Whether or not the historians of the future will agree with Norman Vincent Peale's verdict that "America is the first great nation in history to be established on a definitely religious premise," it is perhaps a little premature to say. But when they come to bend their magnifying glasses over the confusing paradoxes of the present, there is one symptom at least which they are likely to single out for special study as constituting, for better or for worse, an unquestionably American innovation in the field of contemporary religion. This is the new style, or perhaps one should say the new pace, which has been set by those rugged captains of faith, by those trail-blazing religionists, who have sought in the last ten years to give a new and unprecedented impetus to religious predication in this country.

The American *religionist*—the title is a relatively recent one—has no exact counterpart in any other country. He is not a saint or a holy man, with his staff and his bowl, as we have been brought up to imagine them. There is none of the monk or the mystic about him, though there is quite a touch of the missionary. He is not a man of meditation but an activist; not a man of faith and prayer himself so much as a man who assiduously instructs others in how to acquire faith and how to pray. A religionist, in fact, does not even need to be a clergyman at all—an immense advantage in this age of growing scarcity—for it has been pretty well proved that his functions can be performed by a doctor, a psychiatrist, or a successful businessman. His essential mission is simply to popularize and sell religious health. He is a zealous pro-

⁵ This is a revised and enlarged version by Curtis Cate of his article, "God and Success," *Atlantic Monthly*, April, 1957, pp. 74-76. By permission of the author.

moter of psychic comfort, a tireless booster of peace of mind, a super-salesman of salvation who has revolutionized the traditional methods of propagating piety by learning to peddle faith with all the *élan* of a Madison Avenue advertiser plugging a new barbiturate.

Reinhold Niebuhr put his finger on the nub of this revolutionary change when he remarked that today "the 'Unknown God' of Americans seems to be faith itself." The new faith, however, has little to do with the old-fashioned faith as Saint Paul conceived it—the faith of the contrite Christian humbly imploring the mercy and guidance of the Almighty to fight off sin and temptation. That is a negative approach to faith which our pioneer religionists have repudiated as unworthy of the Century of the Common Man. The new faith is a positive faith in man's power to have faith and to use it to conjure up the coöperation of God; it is a confident faith in the latest "prayer techniques" that are guaranteed to get results; it is a streamlined faith in the tried and tested spiritual formulas that will win us those earthly rewards which the Baptist faith-healer, Oral Roberts, assures us are our due, because, as he put it, "Christ has no objection to prosperity."

One of the easiest ways of acquiring this new, twentieth-century approach to religion is to dip into a few of the inspirational books which have added such a luster to the literary output of recent years. What distinguishes them all and makes them such inspiring reading is their positive character, which shines brightly on every page and even glows fiercely in the title itself. Lay hold of the master key to the life within you, Marcus Bach recommends, in a recently published book, and you will acquire *The Will to Believe*. Just learn to think well of yourself, Dr. Hyman Schachtel urges, and you will get *The Life You Want to Live*, unless you prefer to sample *The Real Enjoyment of Living*, which was the title of his previous faith-booster. You can achieve spiritual sovereignty, Dr. Roy Burkhart assures us, by acquiring *The Freedom to Become Yourself*. Harness *The Magic Power of Your Mind*, Walter Germain encourages us, and you can live twenty-four hours a day. Learn to pray while at work, George Murran insists, and you will find that *There Is a Place for God in Business*. Forget the "if's" in

your life and you will discover, according to Alexander Lake, that *Your Prayers Are Always Answered*.

It is true that the last three authors are not gentlemen of the cloth, but as I have suggested, religionists form a broad category that brooks of no rigid lines of demarcation. Mr. Germain is a former Michigan Police Inspector who has made a specialty of juvenile delinquent psychology; Mr. Murran is a New York business consultant and the founder of the Spiritual Guide for Business Institute; and Mr. Lake has been an African big-game hunter and guide as well as a writer. But each may be said to be a religionist *malgré lui*, for what each is offering is in effect an ABC course in psychic self-help, a beginner's reader in "Faith without Tears" (in twenty easy lessons)—which is what religionism really amounts to.

But I have overlooked the most important source books of the new faith, which are, of course, the great classics of Dr. Norman Vincent Peale. Of these there are already more than half a dozen to draw on, and if the output of recent years is any criterion, we may confidently expect this number to grow as the years advance. Get rid of your inferiority complex, Dr. Peale urges us, and you will possess *A Guide to Confident Living*. Learn to believe in yourself and you will find that *You Can Win* and that you can enjoy *The Art of Living*. With Dr. Smiley Blanton (Dr. Peale's coauthor and psychiatrist colleague at the Marble Collegiate Church in New York) you will discover that *Faith Is the Answer* to all your problems, and you will develop *The Art of Real Happiness*. Learn to break that worry habit and you will be able to tap the miraculous reserves of hidden energy stored up in *The Power of Positive Thinking*.

A masterpiece in this impressive series was published in the spring of 1957 under the confident title *Stay Alive All Your Life*. Like its predecessors, it is an anthology of success stories. Its author assures us that it goes even further than *The Power of Positive Thinking* in "emphasizing how to achieve well-being, vitality, enthusiasm, and effectiveness in life."

Reduced to its essence, Dr. Peale's philosophy is this: the mind of man is like an eight-cylinder motor. If it feeds on "defeat thoughts," it splutters and chokes, like a Cadillac that has been

filled with bad gasoline. Weighed down by negative thoughts, man loses his self-confidence and his power to act. Everything in him turns gloomy, somber, sour. The sourer he gets, the more he alienates his friends and associates, thus exacerbating his initial feeling of rejection and insecurity. To escape this vicious cycle, he must cleanse his mind of negative thoughts and inject new positive ones. This will act on his spiritual metabolism like high-octane gasoline on a coughing engine, turning his mind into a "power-producing plant." And how do you go about getting these "positive thoughts"? The answer is simple: by praying (prayer is an essential ritual in the "power-producing process"), by going to church (going to church also ensures a longer life), and above all by dipping into the Bible.

"The words of the Bible," says Dr. Peale, "have a particularly strong therapeutic effect. Drop them into your mind, allowing them to 'dissolve' in consciousness, and they will spread a healing balm over your entire mental structure." For example, as you get up in the morning, repeat the following Biblical phrase three times: "This is the day which the Lord hath made; we will rejoice and be glad in it." (Psalms 118:24.) And the Doctor adds: "Only personalize it and say: 'I will rejoice and be glad in it.' . . . If you repeat that one sentence three times before breakfast and meditate on the meaning of the words, you will change the character of the day by starting off with a happiness psychology."

There is, of course, nothing radically new about this kind of morale-boosting technique, variants of which can be found in a number of our religious cults. It is reminiscent of the technique of "conscious auto-suggestion" which was popularized just after the First World War by Dr. Émile Coué. But the method prescribed by the genial French doctor from Nancy had almost no religious overtones, and it contained suspicious symptoms of negative thinking. You could, if you wished, add the phrase "By the Grace of God" after you had made the ritual incantation (twenty times repeated) of "Every day in every way I am getting better and better," and thus turn it into a prayer. But this addition was not essential to the success of the formula. Furthermore, Dr. Coué's pocket reader, *Self Mastery Through Conscious Auto-Suggestion*, is studded with

negative warnings, like the fine print in an insurance contract. "Of course, the thing [desired] must be within your power," or "Don't discuss things you know nothing about, or you will look ridiculous."

When we move from Dr. Coué's modest book to those of Dr. Peale we move from a timorous to a confident universe. There is no place here for lily-livered caveats and scruples that are typical of the negative approach to life of Europeans. Dr. Peale's many formulas are altogether positive and guaranteed to work for all sorts of situations, and above all, for hard-pressed business executives down on their luck. Get rid of your negative-thinking friends and learn to have faith, and you will soon be moving mountains of dollars. Invoke God's divine assistance through "deep prayers that have a lot of suction" and you will get what you want in life, or at any rate you will *potentially* be in a position to get what you want. (This is, fortunately, the only shadow of negative thinking haunting Dr. Peale's books.)

A typical case cited by the Doctor as an example of the success of this method is that of a saleswoman who has been unable to sell vacuum cleaners. One day she breaks down and pours out her tale of woe to a sympathetic customer, who, taking pity on her, gives her this encouragement: "Repeat this formula before every call. Believe it and then marvel what it will do for you. This is it. 'If God be for us, who can be against us?' [Romans 8:31.] But change it by personalizing it so that you say, 'If God be for *me*, who can be against *me*? If God be for me, then I know that with God's help, I can sell vacuum cleaners.' " The upshot of this story is that the saleswoman goes out and sells vacuum cleaners. And Dr. Peale concludes: "Now she declares, 'God helps me to sell vacuum cleaners,' and who can dispute it?"

The beauty of this moving story lies, of course, in the ingenious way in which Saint Paul's exhortation to his fellow Christians in their desperate struggle against the pagan authorities of Rome has been "personalized" and adapted to the everyday usage of the harassed saleswoman. The new formula is thus ready-made for secular use and has no religious implications whatsoever. This is, indeed, the signal originality of Dr. Peale's works. They are great

religious books with a minimum of religion in them. You can search their pages in vain for moral injunctions or guidance as to the kind of good or bad actions you should or should not undertake in life. These books are not much concerned with morality; their essential concern is success. What matters is that you should get what you want. This is what makes them such up-to-date, twentieth century books, worthy of an author who is chairman of the Horatio Alger Committee of the American Schools and Colleges Association.

The almost total absence of any old-fashioned morality in Dr. Peale's works makes them some of the most revolutionary books ever written by a clergyman. We can appreciate this better, I think, merely by comparing *The Power of Positive Thinking* with a book like Giovanni Guareschi's *The Little World of Don Camillo*, a book written only a few years ago, but which our religious pioneers must consider a basically negative and reactionary work. The author of this book is an Italian journalist, who wrote it to be entertaining rather than religious; yet there is ten times more old-fashioned religion and morality in it than in *The Power of Positive Thinking*.

Let us take the scene, for example, where Peppone, the Communist mayor, has unexpectedly turned up at the church to confess. After hearing the confession, Don Camillo kneels before the crucifix on the altar and implores the Lord's permission to beat up Peppone for Him, inasmuch as he is a Communist and thus one of His enemies. But the Lord refuses.

"Lord," then said Don Camillo, "if I have ever served you well, grant me just one small grace; let me break this candle on his shoulders. Dear Lord, what, after all, is a candle?"

"No," replied the Lord. "Your hands were made for blessing, not for striking."

Don Camillo sighed heavily. He genuflected and left the sanctuary. As he turned to make the final sign of the cross he found himself exactly behind Peppone who, on his knees, was apparently absorbed in prayer.

"Lord," groaned Don Camillo, clasping his hands and gazing up at

the crucifix. "My hands were made for blessing, but not my feet!"

"There is something in that," replied the Lord from above the altar, "but all the same, Don Camillo, bear in mind: only one!"

The kick landed like a thunderbolt.

—Guareschi, *The Little World of Don Camillo*, Knopf.

It is true that a pale gleam of positive thinking does break through at the end and illuminate Guareschi's quaint tale, but the rest of the scene is hopelessly negative in inspiration, and this is true of most of the book. If Dr. Peale had been writing the story of Don Camillo and his flock, we may be sure that things would have gone differently. The pugilistic priest would not have been limited to just one kick. In fact, it wouldn't have been a question of kicks at all. There would have been a knock-out in the first chapter and every succeeding chapter.

Yes, Dr. Peale's God is a radically different deity from Guareschi's. We almost never find Him restraining, rebuking, disciplining, or punishing. These are all negative attitudes that have no place in Dr. Peale's world. His is, happily, a confident, positive God, ever ready to contribute that extra burst of divine power that we poor undercarbureted mortals need for the long, uphill climbs. God figures prominently in Dr. Peale's works because His name is the key word in the magical incantation, in the Abracadabra of success. His name is the glorious sesame that will open every door, and above all, the closed door of the corporation president's office. Invoke God's aid and you will succeed in whatever you attempt. This is the talismanic formula that will never fail, and, happily, there is no sign of failure in Dr. Peale's confident books. They are a heartening anthology of success stories, according to the tried and tested formula we love so much in the comic strips. Like Prince Valiant and Superman, his heroes and heroines always win in the end.

This new confident approach to religion has been objected to by some of our negative thinkers on the grounds that it inevitably implicates God in the seething ebb and flow of human fortunes. It is all very well to say that if you have faith in God, He will never let you down. But what happens if your good luck fails to materialize, or suddenly ends? Are you to conclude that God has broken His

part of the bargain, and to renounce God and religion forever? To this objection our forward-looking religionists, like Dr. Peale, whose resource and sagacity are not to be underestimated, have a ready answer: you simply didn't believe hard enough. Go out and try again.

It is true, of course, that theological traditionalists have usually accorded a wide margin to the mysterious ordinances of Divine Providence and frowned on the notion of *Gott mit Uns*. Henry L. Mencken, who seems to have been much influenced by this view, once said: "All great religions, in order to escape absurdity, have to admit a dilution of agnosticism. It is only the savage, whether of the African bush or the American gospel tent, who pretends to know the will and intent of God exactly and completely." But Mencken was notoriously one of the most negative thinkers this century has produced, and his past pontifications have been ignored by our pioneer religionists, even supposing they have ever bothered to read them.

The new fashion, on the contrary, is to see God everywhere and at least potentially succoring everyone—except, of course, Communists and fellow-travellers. During the Second World War Colonel Robert Lee Scott wrote a book with the bold title, *God Is My Co-Pilot*. It seemed a revolutionary notion at the time to put God in the cock-pit, and it created quite a stir. But people have since come around to see that the author was merely expressing the spirit of the times. The devout Colonel, in fact, was later rewarded for thus blazing the trail by being promoted to Brigadier-General and appointed head of the Air Force's Public Relations division. Today the idea of partnership with the Divine is no longer seriously contested, except perhaps in a few last strongholds of resolutely negative thought. Everyone else it is expanding and triumphing prodigiously. In Dr. Peale's books we find God everywhere, busying Himself with the most mundane occupations. We find Him helping to sell vacuum cleaners and running a beauty parlor; we find Him on the football field and out on the golf links; above all, we find Him in the business office, helping the enterprising to get ahead in the world. For nothing succeeds better in business, Dr. Peale assures us, than "effecting a merger with God." God is everywhere

in the universe, the source of all energy, like a great cosmic battery that any believer can plug into with the live wire of faith.

This, of course, is pantheism; not the terribly logical, dry, and dusty pantheism of Spinoza, grandiose as that may once have seemed, but a breezy new kind of pantheism in suède shoes, a grey flannel suit, and with a Legion of Merit stuck in its button-hole. The new cult has even been seen of late sporting a rakish-looking zoot suit, as happened in July of 1956 when the International New Thought Alliance held its annual convention in Washington. I doubt if there has been a religious convention in modern times that has been as positively inspired as this one. For before it was over, the delegates had swept away all the old distinctions between God and Mammon, celebrated the mystic marriage of the Cross and the Dollar, and plunged into ecstatic dithyrambs over the distribution of a pamphlet, written by one cleric present, which bore the electrifying title: *Money Is God in Action!*

There is little mystery as to why it is that this new form of pecuniary pantheism is enjoying such a vogue in this country. Dean Inge once said that "a religion succeeds, not because it is true, but because it suits its worshippers"—a statement that Dr. Samuel Shoemaker has recently brought up to date by assuring the members of the Pittsburgh Golf Club that "God loves snobs as well as other people." The most far-seeing of our religious pioneers, like Dr. Peale, who is, as it happens, a good friend of Dr. Shoemaker's, have grasped the essential fact that getting God into the business office, and even out on the golf links, is the surest way of making Him popular in a period of prosperity. It is the easiest way of divesting Him of his former aloof, paternal attributes, of "bringing Him down to earth" and "democratizing" Him, in order to make Him more palatable to the success-seeking, Freud-ridden, leisure-loving generations of the present.

The originator of this portentous trend is not, it must be said, Dr. Peale. It is Rabbi Liebman, whose *Peace of Mind* was a best-seller rivalled only by the positive-thinking Doctor's later magnum opus. "America," Liebman wrote some eleven years ago, "has had the feeling that there is no limit to its conquest of nature. A civilization that has little of the father-complex in it, that has made a

virtue of individual initiative and outstripping the father in achievement—that culture will find it increasingly difficult to submit to the idea of a dominant Father.” What we need, therefore, Liebman went on to suggest, is a notion of ourselves as “responsible co-workers with God.”

It is unfortunate that the trail-blazing Rabbi did not live long enough to see the revolutionary implications of his doctrine work themselves into new and splendidly rococo forms. Had he lived just ten years longer, he could have seen the Old Testament notion of man as “created in the image of God” turned upside down and made to stand on its head. Thanks to our pioneering religionists, we can now take comfort in a new God shaped “in the image of Man”; a really friendly, companionable, democratic God, who doesn’t mind having His back slapped in a spirit of pious partnership; a God who, as Jules Masserman has put it, has become “man’s omnipotent slave.”

The underlying intent of this *avant-garde* trend is easy to discern. It is to give religion an unprecedented popularity in these times of prosperity and plenty by removing from its cultivation all those stuffy old notions and practices that make it at all rigorous, demanding, restraining, or remotely painful. These are vestiges of the negative past that must be swept away. In the brave new religion that we are being promised for tomorrow no ascetic discipline or special marks of contrition will any longer be required. It will have none of that gritty old morality in it. It will be a delicious, soothing kind of religion that you can suck in with pleasure through a straw. It will be a hot-water bottle form of piety. It will be a brand of faith that has been synthesized, vitaminized, homogenized, and capsulized, and it will be as ready-made for effortless consumption as that magically bleached, cottony, crustless, already sliced white bread which is the symbol of the modern American’s massive superiority over the pagan bushwacker.

Did I say tomorrow? I was being overcautious and almost guilty of negative prognostications. For our boldest pioneers have already left even as enterprising a religionist as Dr. Peale far behind. A harbinger of the great things to come was the recent Gospel Boogie craze, in which jazzed-up fragments of the New Testament

were offered to jam-packed audiences munching popcorn and sipping soda pop. Another is the wave of religious songs that has recently swamped the juke boxes with such immortals of sentimentalized piety as "It Is No Secret What God Can Do," "Are You Friends with the King of All Friends?", "If Jesus Came to Your House," and "The Man Upstairs."

Some of the verses in these songs are, it is true, a trifle sticky; and referring to God as "The Man Upstairs" may be hard to swallow for the old fashioned among us. But this is the sacrifice we must all be prepared to make in the name of religious progress. It is the price we must pay for the privilege of bringing God into the drug-store as well as the business office. And in viewing the radiant future ahead of us, who can predict to what new heights this bold, new trend may not be carried? Only the backward-looking, I think, need be concerned by Reinhold Niebuhr's somber anathema: "Religion *qua* religion is naturally idolatrous, accentuating rather than diminishing the self-worship of men by assuring them of an ultimate sanction for their dearest wishes." The good Doctor alas! seems incorrigibly wedded to retrograde and negative ideas. But the rest of us know what our dearest wishes are, and we can all rejoice, with Dr. Peale and his fellow pioneers, that the Good Lord has heard the call and condescended with such debonair grace to be One of the Boys, A Hundred Per-cent American, and a valued member of the Team.

Curtis Cate

1. This article about the current popularization of religion, being written in the mood of satire and organized primarily by the inductive pattern, needs to be read with special care to discover the author's actual point of view toward his material—what he is for and what he is against. Although he outwardly appears from the beginning to be impressed by the "new and unprecedented impetus to religious predication," where did you begin to suspect his real attitude? Study the choice of words and incidents that first made you suspect it and that continued to confirm your suspicion.

2. Despite the generally inductive pattern of the article, the reasoning is clearly deductive. This method is frequently used, as in examples **B** and **D** above and in the student papers which follow, for

purposes of social criticism, where an existing particular situation is condemned for failing to measure up to some generalized standard. Cate's standard is first stated in ¶3, in his reference to the kind of Christian faith conceived by St. Paul. Find later points at which he reiterates it, both positively and negatively (by satirical implication). What is his real attitude toward the "negative," "old-fashioned" concepts he mentions?

3. Write out in syllogistic form the premises and conclusion around which the article is deductively shaped.



The following three selections are student-written. The basic assumption underlying the first two is the same: that Greek-letter societies ought to help their freshman pledges academically. But notice the different conclusions arrived at because of the difference in particular experience: for the girl, a positive one; for the boy, a negative.

F. FRESHMAN PLEDGING IS A SCHOLASTIC ASSET⁶

Many people are against freshman pledging. A common objection is that since freshman year is the transition year, the year of orientation to a new way of life, pledging is an added and unnecessary burden which interferes too much with studies. However, from personal experience as a freshman pledge, I have seen many advantages to this system which I will attempt to bring to light here. Since I am relatively unfamiliar with fraternity pledging, I shall speak in terms of sorority pledging only.

Education is the primary purpose of our university, and no system is more aware of this than the Panhellenic system. The rushee must be able to fulfil certain scholastic qualifications before she may pledge. These vary slightly from house to house, and there are some exceptions in which individuals not possessing such qualifications have been pledged, but in the main they are hard, fast, unbreakable rules. These rules require that the girl stand in the upper half of her high-school graduating class. Many houses require a higher standing. It is believed that her high school record is indicative of how she will do in college.

The Panhellenic system urges scholastic achievement by offering

⁶ From the *Green Caldron*.

trophies to the house and the pledge class having the highest average. A banquet is held at mid-term which is attended by the pledge with the highest average from each pledge class. Scholarship banquets are held to honor the five-point students. The individual houses also recognize outstanding scholastic achievement with awards given to those with a 4.5 or better average. Pledges are encouraged to strive for membership in Alpha Lambda Delta, honorary society for freshman women carrying sixteen credit hours with a 4.5 average. The houses are ranked on the quartile system, and of course every girl works so that her house may be in the first quartile. Her pride in her sorority and herself makes the girl try harder to maintain a higher average than she might if she were an independent and did not have these standards and goals set before her. Last, but far from least, the pledge must have a 3.3 average to become activated. If all else fails to make her study, the thought of that pin, and all that goes with it, will spur her on.

Social life is kept at a minimum during the pledge year. Pledges are required to study from seven until ten on school nights. They are also expected to study during the day from eight until three-thirty when they are not in class. Independents, on the other hand, have no study rules, and the social whirl sometimes tends to get the better of them. This is particularly true of freshmen, since they are unaccustomed to planning their own time. A friend is living here independently. She told me recently that she dates during the day between classes as well as in the evening. At this rate she may find herself buying a one-way ticket home when mid-term grades are released. The temptation to have a good time is often hard to overcome, and it is unfortunate that if the independent's inclinations veer in this direction, there is nothing to hold her back.

Another popular misconception is that the poor pledge is constantly swamped with meetings and endless pledge duties. We have meetings one night a week, and these are generally terminated by eight-thirty. Pledge duties consist of answering the phone three hours a week and cleaning the room twice a week. Other duties include cleaning the laundry room and study hall, running any errands the house mother might have, and similar jobs which require no more than half an hour. These duties are performed by a differ-

ent pledge each day, and often there are days when a pledge has no duties whatsoever. Are these activities so time-consuming that they keep the pledge continually submerged? I hardly think so. Rather, they are good discipline, for one learns to budget her time in order to get everything accomplished efficiently.

The pledge also has the advantage of living with upperclassmen who may be able to assist her in a course she finds difficult. Furthermore, she benefits in that living in close contact with a cross-section of personalities enables her to acquire new ideas and viewpoints on her various subjects.

All these benefits, plus the constant emphasis on studying, result in very creditable academic achievement among the pledges. Had I not pledged, I do not believe I would try as hard as I do. Keen competition among the sororities and within the sorority, personal pride and pride in my sorority, these are more than sufficient incentive for high academic achievement. I am certain these sentiments are shared by every freshman pledge on the campus. They are our obligation to our sisters and ourselves.

Sara Crew



G. "ONE FOR THE MONEY AND TWO FOR THE SHOW . . ."

In September of 1956, I went through the formal rush here at the University of Illinois. During this four-day period, the foremost topic of conversation as I visited various fraternity houses was my intended academic major. Each house expressed a superficial interest in my college career and pointed out the number of fellows in my curriculum. Being a rather "green" freshman, I listened intently as the "Greek" salesman told me about their seminars and compulsory study periods for pledges and as they pointed to their shiny scholastic trophies adorning the walls. I was also told that in addition to providing every opportunity for success in school, the Greek system offered the freshman pledge an incentive to work hard.

In order that I might get off to a good start in school and become familiar with my daily routine, I was treated as a guest for the first

⁷ From the *Green Caldron*.

week of classes. Then, on the eve of the second week, I was pulled out of bed to be initiated into pledging. At this time, I was informed of my pledge duties as well as the fraternity traditions. True to their boastings, the members ordered me to be in the library when not in class, from eight to four, Monday through Friday, with a one-hour break for lunch. At four o'clock, I would return to the house to pick up laundry and shine shoes for members. At seven o'clock, I would take my books and go to the dining room, where a member serving as a proctor would put me on silence and would order me to glue my eyes to a book for the next three hours. Realizing the importance of a good night's sleep, the pledge trainer required me to be in bed by eleven. This was the time-table as outlined for me in the pledge policy and as executed on the first, and only the first, day of pledging.

From then on the emphasis seemed to change from school to pledging. Instead of going to sleep at eleven, I would wash floors and do housework till two or three in the morning. On Tuesday and Thursday, my first class was at ten o'clock, but nevertheless at eight I was in the library sleeping peacefully with a book opened before me, and absorbing knowledge by osmosis.

Just as the school week was devoted to pledging, so the weekend was committed to this same servitude. Pledges were required to have a certain number of dates and to attend all social functions. Many weekends, I would have liked to sleep and then study for a coming hour examination, but I always had to get up early on Saturday morning and rake leaves or wash windows, and then go out that night.

As a result of my busy schedule and divided attentions, neither my life nor my time was ever my own. From time to time, physically exhausted and mentally forlorn, I would lose track of my primary purpose in being here.

Having been a member of a fraternity one semester, in addition to my first semester of pledging, I realize that pledging is basic to the fraternity, and I will always have fond memories of my first semester. However, I must confess that I think I would have been better off living independently my first semester and adjusting to college at my own rate. In this way, I could have studied when I

wanted to, slept at night and dated when I was caught up in school. In general, I could have assumed full responsibility for my actions and matured on my own. Then, after the first crucial semester, I could pledge a fraternity, confident that I was a college student, and eager to take part in this other, less important phase of college living. I definitely believe that pledging should be banned to the first semester freshman, but I personally encourage students to go through second-semester rush.

Stanley House



H. TV'S EXPLOITATION OF KNOWLEDGE⁸

This fall American television viewers will see more quiz programs than ever before. Two of the three major networks have announced that they will program more quiz shows in the "peak viewing hours" this year. Clearly, it is time for an evaluation of these so-called "educational" programs.

The better-known quiz programs offer large cash prizes of more than fifty thousand dollars. To win such a sum, a contestant usually has to answer a series of questions which are progressively more difficult. Many of the questions require the contestant to recall dates or names from history. The average viewer will soon forget the years the Tigers won World Series; most housewives will be unable to list the "minority" Presidents of the United States even immediately after a contestant has successfully listed them in chronological order.

The harder questions are so detailed that they border on the ridiculous. One question asked of a teenage girl on *The \$64,000 Question* consisted, in part, of naming the two American atomic-powered submarines; explaining the difference between their atomic drives; giving the atomic weight of a certain isotope, the half-life of a certain radio-active material, and the age of the earth as determined by the decay of that substance—and of answering certain questions about cyclotrons. It took the girl nearly eight minutes just to answer the question. American families all over

⁸ From the *Green Caldron*.

the nation gasped and bit their fingernails, but few actually retained any of the information.

Many questions are involved and tricky. However, the contestant is never made to do any original or constructive thinking. If he has a good memory, and is acquainted with the subject, he can rattle off the answers like a parrot. Such questions have little or no educational value. An educated person does not necessarily have thousands of little bits of information stowed away in his mind; instead, he is able to locate them quickly, in a book or elsewhere, and to use them logically and constructively.

Sponsors and networks proclaim their programs as "educational." This is because they dare not tell the public the cause of the programs' appeal. People like to see freaks, and a twelve-year-old boy who has memorized college texts is, to an extent, a freak. People also like to identify themselves with the contestants, and to dream of winning all the money for themselves. This is why the sponsors do not select contestants who would be expected to know a subject thoroughly, such as professors, but "personalities," such as a friendly jockey who reads Shakespeare.

Education is not come by easily. No one can shovel knowledge into a person's mind, over television or elsewhere. Learning is an individual activity, not a commercialized amusement.

James H. Stein, Jr.

1. "TV's Exploitation of Knowledge" is reminiscent of "Education by Books," with its distinction between genuine and superficial education. But note that it spends its time discussing the superficial situation that exists, whereas Van Doren built up a fictitious situation in which he felt true education could occur.

2. What does the author feel that learning is? What does he find true instead of the "educational" TV program? What is his inescapable conclusion?

ASSIGNMENT

1. In order to test the validity of the following statements, supply the general assumptions which underlie them, and arrange them into syllogistic form. Then point out any flaws revealed in the facts or the logic.

- a. I'm glad to find that my new chemistry professor is a fat man, so he's sure to be good-natured and easy-going.
- b. Jack must be of age, for he just got married.
- c. American automobiles are getting better every year: they are bigger, more powerful, and more expensive.
- d. Maggie must be Irish, for she comes from Boston, which has a large Irish population.
- e. There must be some mistake about Tom's being an honor student; he's on the football team.

2. In order to note the interdependence of the forms of reasoning discussed in Units 10–12,

a. Go back to Unit 10, Cause and Effect, and reread Huxley's "The Method of Scientific Investigation" (pp. 286–293), examining his illustrations of the deductive reasoning which accompanies the inductive method.

b. Go back to Unit 11, Induction, and reread Krutch's "Killing for Sport" (pp. 328–330). Notice the implied generalization in ¶2 that "all activity that lessens the amount of vitality in the world is evil." Complete the syllogism and discuss it, as fact and as logic. Do the same with the assumption in ¶¶5 and 6 that "all pleasure resulting from cruelty is wrong." What evidence does he offer in support of this generalization?

3. Look through a copy of a popular magazine, examining the advertisements in search of examples of deductive reasoning. Do not be discouraged by the absence of an expressed major premise in such appeals as "Use——, the choice of thousands." Supply the underlying generalization, decide on its source (see p. 340), and determine its soundness and the truth and validity of the deductions made from it. (You may have to draw up more than one syllogism in order to express all the implications of the implied reasoning.)

4. In a famous short story entitled "The Other Side of the Hedge," E. M. Forster pictures the confusion of a man from a highly competitive society upon entering a world where athletes run and swim for the joy of running and swimming, with no one to race against, and singers sing for the joy of singing, although there is no one to listen. Being as objective as possible, examine the assumptions underlying some of our customary activities such as brushing our teeth, smoking, watching a football game, playing on a football team, fishing, going to church, going to college, cutting a class, reading comic books, having a hobby, joining a club devoted to that hobby, memorizing poetry,

participating in a college debate, playing a guitar in private, playing a guitar in public, or refusing (for reasons of time? health? morality? religion?) to enter into some activity which others indulge in and urge on you. Do not be satisfied with the first explanation that comes to mind, but push your thinking as far back among the basic assumptions as possible. When you have found a subject among these possibilities (and others suggested by them) that interests you, write an essay which makes clear the deductive logic, or lack of logic, involved.

5. Examine carefully one of your own strongly held and perhaps frequently voiced opinions, or one of a friend, a relative, a teacher, or a preacher, to see what assumption or assumptions it is based on. Then write an essay on the subject, using deductive reasoning.

PART IV

◆ Problems in Types of Writing

The first three parts of this book have been devoted to practice in some of the special skills of illustration, organization, and reasoning necessary to all successful exposition. Now we turn to the task of putting those skills to use in the writing of certain types—particular kinds of expository writing that demand any and all of the writing and thinking skills you have been developing.

The first three are common literary types appearing frequently in newspapers, magazines, and books—types which you will find a need to write on occasion, both in and out of college. Unit 13 discusses the book review, which appears regularly in print to keep the public informed of new books, and which may be required of you in college by instructors in a variety of courses in order to broaden your reading experience and sharpen your critical faculties. Unit 14 takes up the character sketch, a common means of acquainting us with public figures and other interesting personalities; this type of writing gives you an opportunity to exercise your analytical powers in interpreting personality. Unit 15 is devoted to one of the most charming and popular of literary types, the familiar essay, an informal sort of exposition in which

our chief interest lies in the personality of the author himself. Not only are numerous columns in newspapers and special sections of magazines devoted to this familiar kind of exposition, but our personal letters are full of it.

The subsequent three units are concerned with practical types which will be required of you most often as a student. Unit 16 deals with the summary, the carefully proportioned condensation of expository matter that you may be asked to make, by instructors in many areas, of material read for their courses. You frequently will write summaries for your own purposes, too, as you listen to lectures, master your textbooks, and prepare assignments in outside reading. Unit 17 takes up in detail the outline, the skeletal arrangement of ideas according to a formal pattern. You will find the outline, like the summary, useful in mastering and retaining the ideas of other writers; but you will also use it, as you have already on a small scale in earlier units, in planning your own writing. The outline has much of the convenience of the summary with additional virtues of its own, inasmuch as it not only condenses but makes visually clear the relative importance of the material. Unit 18 is concerned with the research paper, the product of a scholarly investigation of material found in the writings of others. Its preparation involves not only the problems common to all good exposition but also special techniques in the handling and acknowledging of material.

Unit 19 takes up a peculiarly student problem, the examination. Since you will have frequent "assignments" in this area, in every course you take, you may find useful this brief discussion of the kinds of examinations, with suggestions for preparing for them and writing them.

This book concludes, in Unit 20, with a type of writing frequently required of us all, the business letter. Courses in business letter writing go into this subject much more thoroughly for the benefit of students who expect to go into business; but the essentials of business letter form and content provided here will assure you of competence in attending to your needs as a layman.

◆ The Book Review

The summary and the outline, as you will see (Units 16 and 17), are both ways of getting at the essence of what a writer says; but frequently you need to go further, into an evaluation of his work. Such a weighing of values is known as *criticism*, a word which in common use is too often made synonymous with finding fault. Here it is used in the larger sense of finding both the faults and the virtues of a work, of weighing its merits and demerits in order to arrive at a fair and impartial estimate of its worth.

Criticism is as broad as life, and you may find yourself required, at various times, to act as a critic on subjects as far apart as livestock and personal conduct, machinery and government policies. The critical process is exercised alike by the judge of canned goods at the county fair and the writer of the music column for the metropolitan daily. As a method of thought it is in constant use—whenver, for instance, you are asked your opinion of a course, a professor, a fountain pen, a restaurant, a movie. In “bull sessions” and class discussions, in written examinations and term papers, your critical faculty will be called into further play.

Among the more difficult kinds of criticism are those of the arts, for of them (as never of science) we often hear it said that there is no accounting for tastes. True, our reaction to a work of art may be strongly affected by personal factors—a painting may appeal because it is of a familiar scene, or a poem because it reminds us of a mood of our own. Nevertheless, there is good art and bad art in every field, and it is the business of the critic to arrive with

some objectivity at the standards by which he judges. A professional critic often devotes his life to his field; he has learned to seek out the artist's purpose and to deal fairly with the strengths and weaknesses he finds in its embodiment, and his experience is broad enough and deep enough to give us confidence in his conclusions.

Without becoming a professional, you may nonetheless have the opportunity to practice your critical judgment, in college and out, in literary matters. Such a judgment of a book is called a *book review*, and exercise in book reviewing is worth while not only in itself, for the occasions in class or club which may require it, but as practice in clarifying your own sometimes foggy impressions by finding evidence from which to derive considered opinions.

The "book report" such as you may have been asked to write in high school is often no more than summary writing, providing a synopsis of a novel or a digest of the ideas presented in a book of nonfiction for the purpose of proving that you have read the work. Such a report merely passes on information in condensed form. Some information as to content is also present in the book review, but here it is subordinate to the greater purpose of critical writing—that of interpreting and of passing judgment upon that content.

The review, in other words, consists of fact plus interpretation of fact, of information plus judgment passed upon that information. It must do three things: make clear the type of book being reviewed and its scope, summarize its content, and interpret and pass judgment upon it. While the third is of greatest importance, it cannot well exist without the other two; and the student who, being warned to avoid the mere report, completely excludes all factual material from his review is likely to produce a critical essay which floats about ineffectively because the reader is not sufficiently aware of the material on which it is based. Fact and criticism should be skillfully combined, however, rather than handled in separate units, criticism being incorporated into the relation of fact, and fact drawn on in support of criticism.

- 1. Make clear the type of book with which you are dealing.** We need to know whether it is fiction, biography, travel, history, opinion, etc., and how much area the author has attempted to

cover in it. It is unfair to attempt to judge one kind of book by standards belonging to another; a dictionary can scarcely be blamed for having, as Mark Twain humorously observed, little plot.

2. **Summarize its content.** The summary must be brief (the student accustomed to the high-school type of book report may be inclined to spend pages on synopsis and a paragraph on evaluation), but it must be adequate, for the critical interpretation which isn't thoroughly grounded in the elements of the thing criticized is likely to drift off into vague and ineffectual generalities. Brevity can be attained by selecting only the significant features of the book, as determined by the relative importance ascribed to them by the author.
3. **Make your summary useful to your reader.** It should be so worded as to help him decide whether or not he would care to read the book, without spoiling it for him by acquainting him in detail with the outcome or conclusions.
4. **Write your own review, independent of the opinions of the professional critics.** You are less experienced than they, and your results may be less valuable to the world at large. But the experience you get from standing on your own intellectual feet will be invaluable to you, and the atmosphere of sincerity with which your work will be suffused will make up for any immaturity of judgment.
5. **Never treat the book in isolation.** Some student reviewers write as though a book existed solely within its own two covers and should be so judged. Bring to bear on it not only previous experience with other books, but your other experience of living and thinking, insofar as it is relevant.
6. **Remember, however, to stick to the book.** You are first of all writing a review of it. Do not let your paper become an essay of your own on the subject, in which you use the book merely as a springboard for your own ideas.
7. **Let your criticism include not only praise and blame but interpretation.** The critic's function is to clarify the book for the reader as well as to weigh it—to help him grasp its significance more certainly and easily.

8. **Quotations, carefully chosen, are invaluable in the review.** They can be used to illustrate not only what the author writes about but how he writes it. The review is essentially your own creative writing, however, and quotations should usually be limited to a few apt words to illustrate your general points.
9. **Include in your judgment not only what the book is about but how it is written.** You may find yourself judging a book primarily on its content—on the story the author tells or the ideas he expresses. But two works on the same subject may differ greatly in merit because of those differences in treatment which are lumped together in the word *style*.
10. **Rule out the trite and the conventional in your wording, using fresh, direct, and sincere language.** Critical language, as you will discover by reading a few reviews, tends to be sadly limited; it is difficult to avoid stock phrases without making a definite effort.
11. **Beware of unfounded generalizing.** Back up your generalizations with specific examples. Expressions such as "I like it." "It was good," "It was interesting," and their converse are valueless until you have told *why* you liked it, *what* made it good or interesting. And sweeping statements such as "This is the best novel Steinbeck has written" or "This is the greatest biography to appear in twentieth-century America" are meaningless unless you have read all of Steinbeck's novels and are thoroughly familiar with recent American biography.
12. **Your judgment should be largely objective.** Base it upon such standards as you have come to believe works of the type in question should live up to, and whatever knowledge you may possess of the book's place in the history of thought or literature. But there is a place, too, for subjective (sometimes called *appreciative* or *impressionistic*) criticism—for an account of your particular reactions to it. You yourself, after all, are less concerned with its being a great book than with its effect upon you; and the reader of your review will welcome a mixture of appreciative evaluation and objective criticism. But do not substitute appreciation for judgment; the fact that the book re-

minds you pleasantly of your childhood experiences in the country does not of itself make it either good or bad.

- 13. Decide on a title.** It may be only the title of the book, or it may be the title and the name of the author. Or you may feel that your review merits a title of its own. (Look through the reviews below for examples of these practices.)

EXAMPLES

The reviews which follow examine a number of types of books, both fiction and nonfiction, with some of which it is hoped you may already be familiar, so that you can watch the reviewer working on familiar ground. The first three are reviews of novels: **A**, a now famous social-purpose novel; **B**, a minor, but once popular, philosophical novel; **C**, a recent historical novel.

A. "1984"¹

(1984—George Orwell)

The 1984 with which George Orwell threatens us is a far cry from the ultra-technological tomorrow that so many novelists have envisaged. Even the atom bomb has been decided to be too dangerous a whip. The sole advances science has been allowed are adjuncts to thought control: notably the telescreen which in every room of every Party member's office or home constantly watches and listens, even while it broadcasts such importances as the daily Two Minutes Hate; and the Newspeak language which systematically reduces vocabulary and syntax toward a point where wrong-thinking cannot exist because it cannot be formulated.

Meanwhile, the standard of living of all but Inner Party members is kept at a level which is a not too exaggerated picture of present-day conditions in Mr. Orwell's native England. Lower-level Party functionaries are badly fed, overworked, poorly housed, forever scrounging for such luxuries as razor blades, forever in fear of betraying a slight want of enthusiasm to the telescreen. The bulk of the population—the "proles"—are lulled into apathy by squalor, official pornography, and state lotteries.

While the scene is London, England is no longer a nation but

¹ David Burnham, *Commonweal*, July 8, 1949, p. 324.

rather Airstrip One, a component of one of the three equal powers into which the world has divided itself. These three powers, in constantly shifting combinations, are perpetually at war. The wars are never, and are never expected to be, decisive. Their object is to consume productive energy which might otherwise raise the standard of living to a point where other matters than survival could become important.

Does this seem preposterous? Mr. Orwell (aided by recent history) makes it hauntingly believable. While his future borrows elements from Stalinism, English socialism, Japanese thought control, fascism and authoritarianism wheresoever, he is not attacking any of these specifically. He is warning us of a worldwide trend. His Inner Party has arrived at the understanding that power is not a means but an end. No longer (except, of course, in public statements) is there any cant about bettering the lot of the masses, etc., etc.; the issue is to maintain the controlling hierarchy. This hierarchy is composed not of bugaboo capitalists but of managers—managers of government, of industry, of labor, of thought, and, most frightening of all, of memory: the occupation of the protagonist is to assist in destroying memory by “correcting” all written records. The basic attack is upon the will; one must not merely comply, one must also consent.

Brilliantly as he depicts and dramatizes the assault upon the individual will, Mr. Orwell is less successful when he tackles emotional relationships. The love affair which furnishes the fictional fillip of the book is shallow and unconvincing; one has the feeling that it bored the author as much as it does oneself. Mr. Orwell is very thoroughly an intellectual. He has, however, in *1984*, proved his ability to communicate his ideas in a manner calculated to rob every thinking reader of many hours of sleep.

David Burnham

1. This being an imaginative novel of the future, considerable space in the review is given to its purpose. How much to character? Plot? Setting?

2. What does the reviewer find to be the chief weakness of the book? Its chief strength?



B. "THE RAZOR'S EDGE"²

(*The Razor's Edge*—W. Somerset Maugham)

In his latest novel Mr. Maugham gives no evidence that the degenerative process which set in after he had finished *Of Human Bondage* has ceased. *The Razor's Edge* in its total effect is unbelievably cheap and trifling. Its hero is an ex-aviator (in the last war) who, Mr. Maugham would have us believe, "found a faith." I read the book through with real attention, hoping to discover what this faith might be. Catholicism he tried and dismissed on grounds which irresistibly reminded me of freshman "bull sessions" at college. In substance, our hero cannot believe in a God who permits evil. He then wanders to India (I suppose this is inevitable) and there studies with a Hindu teacher and holy man. He does not, however, embrace Hinduism, though he does have something we are led to suppose is a mystical experience. The nearest I can figure it out, the faith Larry found might be catalogued as a natural mysticism, though I cannot see how the word *faith* fits in. The rest of the novel deals with the lives of Larry's old friends, his one-time fiancée, who still desires to possess him, her uncle, a childhood friend from Illinois, who sinks to the depths of drug addiction and vice and is finally murdered, presumably by one of her sailor lovers. For all of this I can find no better adjective than cheap. The one redeeming thing about the book is that Maugham's knack of sparkling characterization is still occasionally in evidence, particularly when he is dealing with Elliott Templeton, the expatriate American uncle of Larry's once betrothed.

Harry Lorin Binsse

1. In considering this best-seller, the reviewer generalizes as to its total effect. What evidence does he offer in support of his generalizations? Does it seem to you valid?

2. Do you find any evidence of an attempt at fair-minded criticism in this account of a book of which the reviewer admittedly disapproves?

3. Does his summary of the plot appear to give you a good impression of the contents without spoiling the story for you?

² From the review by Harry Lorin Binsse, *Commonweal*, April, 1944, p. 44.

C. THE INCOMPARABLE EXPEDITION³

(*Tale of Valor*—Vardis Fisher)

My friend Bernard De Voto once told me that, if he could have been reincarnated at any period in history, his choice would have been easy. He would have chosen to go along with Lewis and Clark on that original journey across what is now the United States.

To De Voto, as to President Theodore Roosevelt and others, this was the greatest of all adventures ever undertaken by Americans. "Imagine," De Voto had said, "what it must have been like to have the first glimpse of the headwaters of the Missouri, to name the Three Forks, to explore the Yellowstone, to see the inner citadel of the Rockies, to span the Continental Divide, to map the sources of the Columbia, and to come at last to tidewater on the Pacific!"

And the eyes of the author of "Across the Wide Missouri" had glistened with excitement as he told me this. Furthermore, he tried to come as close to fulfillment of his wish as possible—in death if not in life. Last summer, in compliance with Bernard De Voto's final request, rangers of the U.S. Forest Service scattered his ashes along the high divide above the Lochsa River at an Idaho meadow known as Indian Post Office, where Lewis and Clark made their loftiest camp on the pilgrimage which carried our flag across the continent in 1805.

Yet, despite the unquestioned grandeur and epic qualities of this exploration, it has never lent itself to dramatization as a successful novel. Probably this is inherent in the nature of the feat. To begin with, it was without duplicate. Hundreds of wagon trains spanned the plains and ranges, but only one Lewis and Clark expedition. Several of the members of the party, and particularly Captain Lewis himself, kept detailed journals or diaries. Thus, any addition of love affairs or secret female stowaways is such an outrageous violation of history that not even the most daring novelist would risk it.

Emerson Hough made an effort many years ago to fictionalize the great trek. He relied upon the device of prodding Captain

³ Richard L. Neuberger, *Saturday Review*, June 28, 1958, p. 17.

Lewis with constant yearnings for the absent but intriguing Theodosia Burr, glamorous daughter of Aaron Burr. It never quite came off because the fabulous American countryside, which Lewis was discovering and naming, took second place to this thin fantasy.

And now Vardis Fisher, experienced in many aspects of the novel, has tried to determine if there exists a tale of fiction in the exploration which H. M. Chittenden has described as being "incomparably the most perfect achievement of its kind in the history of the world." It may be that Mr. Fisher has succeeded where others have failed because he lives in Idaho, the rugged state where Lewis and Clark suffered their sternest hardships and where they came closest to death and utter failure. After all, the vast breadth and expanse of America must be the dominant performer in any book about the first of all argosies through this domain. "Tale of Valor" never loses contact with the brooding landscape, especially when twenty-nine men and an Indian girl and her papoose are wrestling with the snowy prison of the jumbled Bitterroot Range.

Vardis Fisher has been especially skilful in gaining access to the thoughts and moods of that complex man, Meriwether Lewis—he who had been President Jefferson's private secretary, who first flew his country's banner on the backbone of the continent, and who eventually was to die under mysterious circumstances.

This leader of our nation's most fateful exploring party was no illiterate mountain man or rough and ready soldier. He was a sensitive introvert who knew the subtle alchemy of the American frontiersman. He could induce subordinates of lesser education and stronger passions to endure fierce and unrelenting hardships, and he could do so without applying the ironclad orders of military discipline which were at his disposal. In "Tale of Valor" we see this extraordinary man wondering over the sudden and bloody death of a buffalo calf beneath the ravening wolf pack; we feel both his zest and foreboding as he sights, far off on the distant horizon, the lurking summits of the Rocky Mountains; we share his agony as a beloved dog loses perilous quantities of blood from the bite of an angry beaver.

Just as his characterization of Meriwether Lewis is a highlight of his "Tale of Valor," Mr. Fisher has strayed too far, it seems to

me, in attempting to add overtones of sex through the presence on the expedition of the Indian girl of the remote Shoshone tribe, Sacajawea. After Lieutenant William Clark saves the lives of Sacajawea and her baby in a rampaging flood, the girl pulses with sentiment for the stalwart red-headed officer which cannot wholly be ascribed to gratitude. The book contains too many scenes of intimacy between Sacajawea and the cowardly, sniveling interpreter to whom she belonged, and I doubt if "Tale of Valor" is enhanced by the importance which Mr. Fisher evidently assigns to the desires which this Indian maiden aroused among the expedition's more youthful personnel.

Undoubtedly these episodes represent an effort by Vardis Fisher to atone for the almost total absence of intimate sexual references in the Lewis and Clark journals. The leaders may have nostalgically named great rivers of the West for the girl friends back home, but they were not men obsessed by carnal thoughts.

Yet if there was scant sex on the epochal pilgrimage to Oregon, of drama there was ample. They made history with each passing day, and Mr. Fisher has wrought the most from these possibilities. When the tattered and aching men, in their crude pine-log canoes, finally glimpse the Pacific, one needs no extra powers of imagination to picture the scene at the mouth of the Columbia. For the first time, Americans had spanned the continent they would one day inhabit from coast to coast. Across 4,000 circuitous and uncharted miles the frontiersmen of Lewis and Clark had come, to claim for the United States the Louisiana Purchase and the even-greater expanses which lay beyond. A "Tale of Valor" it was and a tale of valor it will remain for as long as Americans take pride in the courage which created a mighty nation.

Richard L. Neuberger

1. This is a longer, more leisurely review by the author of a historical account of the expedition on which this novel is based. What does his long, personal introduction (§§1-5) accomplish?

2. What does he find to be the book's best points? Its chief weakness?



The next four reviews are of various kinds of nonfiction books: **D**, a biography of a famous American by a famous American; **E**, one of

a series of reports on the world by a popular journalist; **F**, a social scientist's study of the American scene; **G**, an account of an exciting journey made to prove a theory.

D. "THE ORDEAL OF WOODROW WILSON"⁴

(*The Ordeal of Woodrow Wilson*—Herbert Hoover)

Woodrow Wilson wrote a biography of George Washington (one of his least happy literary efforts); but that was in the days before he had himself tasted the glory and bitterness of political power. So far as I know, Mr. Hoover is the first man to have brooded upon and written of the fortunes of another President, after having held the country's highest office. His book on Wilson is a moving and in many ways a memorable achievement. Written with vigor and based on a careful examination of available sources (including his personal papers of the epoch), this memoir evokes both the grandeur and the miseries of Wilson's later career.

Mr. Hoover evidently feels a sympathy for Wilson's setbacks, his sensitivity heightened by the consciousness of having passed through no small ordeal himself. He admires in Wilson the insistence on moral values and ethical principles which has characterized (though without the overtones of Wilsonian eloquence) his own leadership at its best. There are other affinities between the two men. Mr. Hoover can note that the New Freedom was based on a strong belief in individual initiative; moreover there has been at the bottom of Mr. Hoover's views on world affairs an idealism, even a utopianism, which made him quick to support such an institution as the League of Nations.

Yet it remains a remarkable example of disinterestedness that Mr. Hoover, a Republican and one whose later positions on foreign policy have scarcely seemed Wilsonian, should be able to look so justly on the war President. There is nothing doctrinaire in his treatment, no touch of partisanship, no hint of isolationism.

Mr. Hoover, of course, knew Wilson personally. At the start of the first world war he directed the relief of millions of people in Belgium and northern France, victims of the German occupation

⁴ August Heckscher, *New York Herald Tribune Book Review*, April 27, 1958, pp. 1, 8.

and the Allied blockade. After the United States entered the war he was appointed Food Administrator, directly responsible to the President. He had many occasions to work with Wilson; yet the value of his book is not in revelations of personal characteristics, any more than it is in evaluation of Wilson's political views. It is, rather, in Mr. Hoover's capacity to see the Wilsonian experience in terms of high tragedy: to deal magnanimously and feelingly with its largest implications.

The drama of Wilson's career had its wonderful moments. At the Armistice, says Mr. Hoover, Wilson could be seen as having "accomplished one of the most monumental feats of international action of any statesman of history." He had single-handedly outmaneuvered the Germans and had secured the assent of the Allies to the Fourteen Points as the basis of the peace. In Paris, a little later, Wilson had reached "the zenith of intellectual and spiritual leadership of the whole world, never hitherto known in history." Yet there were evil days in store—for Wilson as for mankind. Mr. Hoover traces step by step the path that led to the defeat in the Senate and to the fearful image of Wilson as a weary, stricken man. The ordeal of compromise at Paris, the ordeal of smoldering enmity, the ordeal of strokes and paralysis—these are some of the topics which mark Mr. Hoover's narrative.

There are strong reasons why Wilson should not have gone to Paris. Mr. Hoover reprints a memorandum of Frank I. Cobb, transmitted by Colonel House to the President, which after all these years makes extraordinarily convincing reading. It was not only that the President would lose the authority of distance and detachment, becoming a negotiator instead of a disinterested arbiter, Cobb argued; the eloquence of his persuasive powers would inevitably be dimmed in the conference room by the necessity of translation. But I suspect Mr. Hoover would be ready to admit that fate in the end determined the outcome. The unprecedented reception in Paris was like a drama that could not be escaped.

The Wilsonian story ends in failure. The League was rejected. The well-selected photographs in the book give vivid testimony to what a few crucial months did in physical terms to the formerly erect and smiling President. Yet Mr. Hoover does not end on a note

of despair. He sees Wilson's ideals vindicated, both in the evil and the good that have occurred since his death. And in Mr. Hoover's opinion it is the good which prevails. The United Nations stands as the legacy of the great war President. One cannot but feel that when much else has been forgotten, this memoir will stand as a legacy to remind other generations of the generosity of spirit and the true humility of which a later President, Mr. Hoover, was capable.

August Heckscher

1. Why is the authorship of this book of particular importance?
2. What does the reviewer find especially commendable about the author's material and his handling of it?
3. Notice the brief quotations from the book that are woven into the review. What is their purpose?



E. THE LAND OF STATISTICS⁵

(*Inside Russia Today*—John Gunther)

John Gunther faces a formidable task in his new book, *Inside Russia Today*, if he is not to fall beneath the very high standard he set himself in his last, *Inside Africa*, and probably it is now harder to write a lively book about Russia than about Africa. For one thing, most readers can be counted on to bring to a work on Africa an almost unblemished ignorance of the subject, and consequently whatever they learn will be news to them. But books and articles about Russia have been coming at us in such numbers for so many years that it is hardly possible for a literate American not to regard himself as something of an authority on the subject by this time.

For another thing, a lot of Africa still exists in the pre-statistical era. Much of it can only be presented through its sights and colorful customs and vivid personalities, because precise figures about population, production, and so on simply are not available. Russia, on the other hand, is the land where the statistical mind has triumphed. Statistics in Russia are so ubiquitous, Gunther says, that the traveler even finds them on signboards along the roads. The statistics may not always be right but they are certainly plentiful,

⁵ Paul Pickrel, *Harper's Magazine*, May, 1958, pp. 80, 82.

and the reporter on Russia faces a double problem—as a writer he must give the reader the facts without inducing the boredom that comes to most people when they read endless numbers, and as an interpreter he must assess the accuracy of the statistics as a guide to reality.

Gunther has solved these problems very satisfactorily. It would be worth any aspiring journalist's while to study how he solves the problem of holding the reader's interest while giving him the facts. It is not a feat of style; Gunther's prose seldom rises above the workmanlike, and occasionally it is not that good. One device he uses is to move back and forth between figures and observations; if, for instance, he gives a list of the most popular writers in Russia he will immediately follow the tabulation with some detail he observed in a Moscow bookstore. Or if a good many figures are inevitable, Gunther gives the reader fair warning—"It's going to be dull for a page or two," he says in effect, "but hold on and things will improve." He does not overdramatize figures; he will ordinarily give some basis of comparison (number of Russian physicians per 100,000 people versus the number of American physicians per 100,000) but he does not tell you that if all the people who have been in Soviet slave-labor camps were stood on top of one another they would reach from here to wherever.

Another strategy of Gunther as a writer is that he never flatters the reader where it matters. When Gunther says that the atmosphere of a certain Moscow restaurant resembles the atmosphere of a certain German restaurant, he permits the reader to regard himself as a pretty worldly fellow, on terms of easy familiarity with the more celebrated dining places of the world, but when it comes to something important like Khrushchev's speech to the Twentieth Party Congress, Gunther wisely does not assume that the reader has ever read it, and spends several pages summarizing and analyzing the contents.

What Jung would call the statistical view of life Gunther calls puritanism, but as he uses the word it means more or less the same thing—the attitude that nothing counts in life except what can be counted. And this outlook Gunther certainly found predominant in Russia. Part of the dominance of puritanism may arise from

the fact that a great many prominent Russians have come up from nothing (one man of consequence, with an advanced technical education, told Gunther that he is the first member of his entire *tribe* to learn to read and write), and these newcomers doubtless feel a little uncertainty about social usage. Consequently there is an enormous interest in what is called "culture," which apparently means what is proper and socially acceptable. When the middle classes of the West were new they too were puritanical in that way.

But Gunther uses puritanism to describe far more than the manners of the *arrivistes*; he uses it to indicate the drabness, uniformity, the denial of fun that he finds the chief characteristic of Soviet life. There are islands, of course: music, theater, and ballet are superb; Gunther mentions an occasional individual with a sense of play; and some of the people at the top obviously enjoy the exercise of power tremendously—Khrushchev, for instance, pretty clearly gets a bigger kick out of running things than any Western politician seems to, possibly because he has to put up with so much less back-talk. But for most Russians life is certainly very drab.

Probably a good deal of the spontaneity and inventiveness and love of fun that in most societies goes into daily life goes into science in Russia. Puritanism and science have often gone hand in hand, because science is the one place where fooling around may pay off in something that can be counted. Certainly Gunther found Soviet science extraordinarily bold (and extraordinarily well financed); such schemes as a plan to induce a false spring in the northern part of the country by painting the snow black get a serious hearing and are tried out.

Gunther has an extremely good sense of the kind of thing that will interest the readers and of what kind of question will present itself. One exception comes to mind. Early in the book he describes the terrible drabness of the Moscow crowds, their horrible housing, and the very low standard of living. Then he says that practically everyone in Moscow would look better if he lost thirty pounds. Does he mean that in spite of the low living standard people are well fed? Apparently the explanation comes many pages later when he offers the information that the diet is 80 per cent starch (bread and potatoes).

Although Gunther traveled extensively in Russia in the winter of 1956 and certainly lost no opportunity to look at things for himself, *Inside Russia Today* is to a considerable extent a work of scholarship. Many of the sources are no more obscure than the *New York Times*, and there is probably no subject discussed that is not more fully treated in some other book or article or newspaper column. But he has brought an enormous amount of information together, uniting it under the general problem of finding out how much Russia has changed since Stalin's death. He leaves no doubt that there has been a thaw, but he is by no means sure that spring is here.

Paul Pickrel

1. What is the standard against which the reviewer measures this book? How does he feel that the author meets it?

2. What details of Gunther's handling of his material (as apart from the material itself) does the reviewer consider? Which of them does he commend? Are there any of which he disapproves?

3. What material does he question? How original does he feel the content of the book to be?



F. "THE LONELY CROWD"⁶

(*The Lonely Crowd*—David Riesman in collaboration with
Reuel Denney and Nathan Glazer)

Crèvecoeur started the long wrestling-match in which this book is the latest bout. The problem with which he grappled and, after him, Tocqueville, Bryce, Parrington, and a platoon of others, down to Laski, Commager, and Brogan, is stated in the famous query, "What then is the American, this new man?" As problems go, it is a champion; it has thrown every man who has tackled it including, one must sadly admit, Riesman.

Say not the struggle availeth naught, however. If no completely satisfactory answer to Crèvecoeur's question has ever been found, the effort to find one has resulted in some exceedingly good writing including, one gladly admits, Riesman's.

⁶ Gerald W. Johnson, *Survey*, November, 1950, pp. 514-515.

His title is brilliant, and his subtitle, "A Study of the Changing American Character," is exact. But he relates significant changes in that character to the population curve, and right there this reviewer began to lose touch, for it seems to him that the relation is postulated, rather than established. Maybe it exists, but David Riesman hasn't proved it here.

Yet if one yields him that point, tentatively, the rest of the argument becomes interesting, ingenious, and diverting. One does not judge a work in social psychology by its entertainment value, yet surely it is not the worse for being witty. His account of the alleged progression of the American character from the tradition-directed personality is enlivened by tilts against many a windmill and wineskin.

As a stylist, he might daze both Walter Winchell and Quintilian—the columnist with such words as *autistic*, *charisma*, *solipsistic*, and *eschatological*; and the grammarian with *glad hand*, *feather-bedder*, *dopester*, and *soap opera*, all used with the same precise accuracy.

Yet one suspects that as an observer he is impressionistic rather than penetrating. The highlights he never misses, but on detail, well—for one thing he notes (as who hasn't?) a distinct change in the American character between the twenties and the fifties of this century; but there was no corresponding alteration of the population curves in that period. He insists on a coinage, *anomic*, because *maladjusted* seems too negative; but why not *unadjusted*? Such things may be trivial in themselves but in the aggregate they fog the picture; in the end, Riesman's American is as fuzzy around the edges as Bryce's.

For all that, his book is not to be dismissed with a shrug. It is full of sardonic thrusts that stimulate thought; for instance the paradox of modern society's turning spiritual liberty itself into bondage is striking—eccentricity at first may signalize a free spirit, but once reputed to be eccentric, a man is expected by his friends and gently, but firmly, compelled to be eccentric thenceforward, forever denied freedom to choose bondage. His treatment of tolerance, also, ends by pretty nearly dissolving the idea altogether.

So, although Crèvecoeur's question stands unanswered, although Mr. Riesman cannot be said to have pinned the champion problem to the mat, he has struck a few telling blows. That is something—indeed, in a day of facile, rather than steady, thinking about democracy that is much.

Gerald W. Johnson

1. Study carefully what the reviewer finds to be the strengths and weaknesses of this book.

2. Note his remark that the book "is not the worse for being witty." How do you feel about the reviewer's own style, which stands in marked contrast to that of the reviewer of *The Ordeal of Woodrow Wilson*, for example? Note how his use of metaphor enlivens the review.

3. Is his overall opinion of the book favorable or unfavorable or mixed?



G. "KON-TIKI"⁷

(*Kon-Tiki*—Thor Heyerdahl)

Beware! Fair warning! If you pick up this book in the morning, your day will be ruined. If you open it in the evening, you'll get no sleep that night. *Kon-Tiki* will cling to you like a South Sea jellyfish, pursue you like a school of dolphins, sweep you onward and away from your normal pursuits as irresistibly as the Humboldt current. It is the story of six men on a raft—five Norwegians, and a Swede added for spice. To test out the author's theory that the South Seas were populated by people coming from South America, they sailed in a balsa wood raft, patterned after descriptions of primitive Indian vessels, from Peru to the Marquesas—4,300 nautical miles in 101 days. The book is named after the raft, which was named for the legendary character who Polynesians say came from the east, borne by the winds and by the ocean current which courses from the Antarctic up the west coast of South America, bends westward near the equator and turns southward far over toward New Zealand. The raft was built of logs cut in

⁷ From "Books," *Christian Century*, September 27, 1950, p. 1138. Copyright, 1950, Christian Century Foundation. Reprinted by permission from the Christian Century Foundation.

Ecuador and floated to Peru. The journey which is here described began on April 28, 1947. The undertaking was assisted by the governments of the United States, Norway and Peru, or by individuals connected with those governments. Scientific observations of weather, sea conditions and plant and aquatic life were taken by the sailors and reported regularly by radio from the raft's cabin—a little bamboo shack perched on nine logs bound together by ropes. Simply but beautifully written, this is certainly one of the great adventure stories of all time. One of its most interesting spots is that at the end where the author, who has won the unbounded gratitude of the natives of the small island near Tahiti where the raft landed by proving to them that their legends concerning their origins were not all lies, attempts to salvage their faith in the missionaries, who have given them a very different story. He succeeds, but you will have to read the book to learn how. But don't start it when you have anything else to do!

This is an example of impressionistic rather than measured criticism. Does the account the reviewer gives of the book bear out the enthusiasm of the opening and closing sentences?



The three following reviews are student-written: **H** is of a scientific book; **I**, of a novel; and **J**, of an autobiography produced with the help of a professional writer.

H. SIR WILLIAM H. BRAGG'S "THE UNIVERSE OF LIGHT"⁸

The Universe of Light gets off to a good start by concerning itself with an interesting subject. Psychologists tell us that, of all the impressions our five senses give us, eighty-three per cent come to us through our eyes. Light is the mind's most frequently used contact with the world. It is no wonder that most of us are curious about light and its manifestations in various phenomena. The book satisfies this curiosity by answering some of our questions about light. It tells just how we see, why it is that objects seen through cheap lenses seem to have fringes of color about them, what causes the colors in a rainbow or soap bubble, and why it is that a

⁸ From the *Green Caldron*.

setting sun looks red and a mountain on the distant horizon looks blue.

For those who have had high school physics, the first part of the book is a pleasant review. But Bragg does not stop there. He goes on to discuss the conflicting theories concerning the nature of light. He explains the photo-electric effect and even includes a discussion of the determination of crystalline structure by use of x-rays.

But an interesting subject does not necessarily make an interesting book. The subject must be clearly explained; new ideas must be presented in terms of the older, more familiar ones. *The Universe of Light* is full of drawings, photographs, and word pictures (Bragg is a skillful user of apt analogies). A difficult point is presented in several different ways, and one soon forgets that the point was difficult. It is not until one stops to reflect that he gets the feeling of really having learned quite a bit about light. It is like taking halibut oil capsules instead of a spoonful of cod liver oil. One gets full value without any bad effects.

William Green



I. JOHN DOS PASSOS' "1919"

All great struggles produce their tragic aftermaths; the First World War was no exception. It broke lives, wrecked futures, and wrought a general destruction of man's faith in himself. Society suffered badly enough while the actual warfare was going on; but when the fighting ceased and people were given time to comprehend their plight, the situation became even more calamitous. The immediate effects on the war continued throughout a decade. But the time of greatest suffering from the disruption of the social and economic order was the year following the armistice. About this time and its effects John Dos Passos builds a superb novel called *1919*.

Using his characteristic "newsreel" style, he gives a cosmorama culminating in the year 1919, and made up of scattered lives that were affected by the First World War.

Joe Williams, a typical Yankee sailor, gets into a scrape in South America. Using a set of forged papers, he gains a berth as an able-

bodied seaman on an English merchant ship and becomes involved in the war mess. He has a roaring good time in Paris, and returns to New York to spend almost a year dodging the draft before he is caught. After the fight, he becomes a good-for-nothing bum and is "tight" as often as he can get his hands on some money. Thus Dos Passos portrays the effect of the war on one man's life.

Caxton Hibbens, well-to-do young man, wangles a commission in the army in order to see the world. It is not the pleasant world of his imagination that he sees, but rather the hard facts of a world at war. Before his eyes, hitherto unaccustomed to such sights, are thrown "gangrened wounds, the cholera, the typhus, the little children with their bellies swollen from famine, the maggoty corpses, drunk Allied officers chasing sick naked girls upstairs in the brothels of Saloniki, soldiers looting stores and churches, French and British sailors fighting with beer bottles in the bars." The war makes Hibbens a Communist.

These and the other tales in *1919* are told in an unusual manner, to say the least. News bulletins, dispatches, and headlines are scattered through the book. Three or four stories are begun at the same time and continued irregularly through the entire work. The headlines serve to connect the sketches by showing how the lives of individuals are affected by various current events.

The words are vile in places—in many places—but this obscenity helps to give the novel that "illusion of reality," that "local color," which makes the book great and enables John Dos Passos so forcefully to drive home a picture of the conditions of life in a country at war. Some people may find fault with Dos Passos' many long series of incomplete sentences; but, for me at least, these make effective his portrayal of the abandonment of hope for the future that characterized the year 1919.

1919 is a newsreel picture of life in post-war America, taken by a camera-man whose eye for grim reality is not blurred by pre-war ideology. If you are fond of realism in literature, if you prefer your facts ungarnished, and if you are interested in the disillusionment of the war generation, read *1919*. If for no other reason, read it to gain a finer appreciation of the trouble in Europe today.

George Asselin



J. "LADY SINGS THE BLUES"⁹

(*Lady Sings the Blues*—Billie Holiday with William Dufty)

I've been told that nobody sings the word "hunger" like I do. Or the word "love." Maybe I remember what those words are all about. Maybe I'm proud enough to want to remember Baltimore and Welfare Island, the Catholic institution, and the Jefferson Market Court, the sheriff in front of our place in Harlem and the towns from coast to coast where I got my lumps and scars . . . all the Cadillacs and minks in the world—and I've had a few—can't make it up or make me forget it.

"Sure I can sing," she told the owner of a small bistro in Harlem. The threat of eviction from the tiny apartment she called home had forced the fifteen-year-old girl to look for any kind of job that would keep her and her mother off the street. Desperate, she auditioned as a dancer in one of the dozens of small clubs that flourished in New York City during the 1920's. She was not a dancer, and the owner nearly laughed out loud at her endeavors to trip the light fantastic. But something about the strikingly beautiful girl must have touched him, and he asked her if she could sing.

"Sure I can sing. What good is that?" She had been singing all her life, but she enjoyed it too much to think she could make any real money at it. Billie Holiday sang, and when she was through, the little club was completely quiet. She got the job, and one of the greatest careers in jazz history was launched.

Lady Day is a nickname; it is short for Billie Holiday, which is the professional name of one Eleanora Fagan. Even hardened critics agree that Lady Day is someone with more than just a good voice; she has the rare ability to inject sincere feeling into a lyric and turn a lifeless sheet of music into something warm, and human, and real. *Lady Sings the Blues* is the autobiography of Billie Holiday; in many ways it is more than a historical account of the rise of a great jazz personality. It stands also as shocking evidence of the cruelty of a well-known force in America. The name of the force is Jim Crow.

⁹ From the *Green Caldron*.

Written in collaboration with William Dufty, her book has many sections that appear to be taken from tape-recorded interviews with Miss Holiday. Perhaps this is the explanation for the frank and often profane narration. Lady Day has left nothing to the reader's imagination; she lashes out freely and with no inhibitions, against the people and places and conditions that contributed to her battle against poverty, racial prejudice, and finally, narcotics. She tells boldly of her tragic childhood: "Mom and Pop were just a couple of kids when they got married. He was eighteen, she was sixteen, and I was three."

Shifted from relative to relative while her mother labored to earn enough money to set up a home for herself and her daughter (Clarence Holiday had long since become the proverbial errant musician), Billie worked twelve hours a day scrubbing the white people's steps from one end of Baltimore to the other when she was only six. At ten, following a brutal attack by a forty-year-old man, she was taken into custody and placed in a Catholic institution where, among other punishments, she was locked up for the night with the body of a dead girl. A rebellious spirit coupled with an iron constitution pulled her through that experience, which has haunted her during most of her adult life. By the time she was fifteen, Eleanora Fagan was earning her room and board by means of the oldest profession in the world. It was shortly after this last experiment that the world got a sampling of what was to become one of the greatest voices jazz has ever known.

Billie Holiday's story might well be the story of Jim Crow itself and what that kind of thing does to the human being on the receiving end. Billie tells of the time she toured the country with Count Basie and his band at the time Detroit was suffering from an epidemic of race riots. The management took one look at Billie and ordered her to wear black makeup while she appeared in Detroit. Her complexion was not dark enough, they said, and the sight of a white girl singing with a Negro band could easily set off another Jim Crow exhibition.

Getting three meals a day, and sometimes even a place to sleep, became a regular production when Billie toured with the Artie Shaw organization a few years later. She became so accustomed

to the insults hurled at her by white "crackers" (Negro term for racist) that she often remained perfectly calm while Shaw and his band fought valiantly but in vain for her rights as a human being and an American.

Exactly when Billie Holiday became addicted to narcotics is not made clear, for after her initiation as a night-club performer when she was fifteen, the book forsakes chronological order and becomes a series of incidents arranged in no particular order. The story of her arrest and subsequent imprisonment are vividly dealt with, and she does not hesitate to attack America's treatment of the dope problem. She takes full advantage of her own notoriety as an addict to put across a number of sound ideas, which alert legislators might do well to study.

Lady Sings the Blues is not well written; it is full of language which would cause English instructors to shudder, but the book is by no means cheap. It is a sincere effort to present the life of a great talent and an outstanding personality as it was lived. No names have been changed to protect anybody, and many chapters are peppered with incidents involving well-known personages who influenced Lady Day in one way or another.

People to whom the name Billie Holiday means little more than a vaguely-remembered headline of some years ago now have an opportunity to discover why she has been called the greatest jazz singer of the era and why grown men and women are often moved to tears when *Lady Sings the Blues*.

Joanne Ruck

ASSIGNMENT

1. Read, as assigned by your instructor, a novel or a book of non-fiction: science, travel, world affairs, biography or autobiography.
2. Decide as best you can, on the basis of previous reading, thinking, and experience, what a book of this type should do, and set up standards by which you feel this book can be fairly measured.
3. Write a comprehensive review of the book you have read, keeping before you the thirteen suggestions on pp. 374-377.
4. After you have completed your review, you may be interested in going to the bound volumes of the *Book Review Digest* in your library and reading the selections they contain from professional reviews writ-

ten about the book when it first appeared. These are marked with a plus, a plus and minus, or a minus sign, indicating the general tenor of the review; the length of each review is also indicated. Note the source and the date of several selections, preferably varied in length and opinion, and search out the complete reviews in the bound volumes of the newspapers or magazines in which they appeared, comparing the opinions of their writers with each other and with your own.



◆ The Character Sketch

One of the most valuable assets you can have is the ability to know a good man—or a bad—when you see one. Such judgment of character, whether from first acquaintance or long friendship, is constantly demanded of you. In college you must choose friends, pledges, candidates, instructors; later you will be called on to select employers and employees, public officials, and a husband or a wife.

The character sketch is merely a means of presenting, in written form, your version of what a person is like. A letter home about your roommate, your girl, your housemother, your instructors; a report on the qualifications of a fellow student for a campus office; an answer to an examination question requiring the characterization of a figure in history, current affairs, or fiction—all involve the same general mental process. Successful characterization is basically a matter of analysis, of breaking down the fascinating complexity of human personality into a few dominant features which will make the individual intelligible to the reader. But like the book review, the character sketch will often attempt to interpret as well as to analyze—to go beyond mere *showing* into the realm of *explaining*. Such sketches are, depending upon the nature of the subject, of two kinds: the **type** and the **individual**.

THE TYPE SKETCH

The type sketch is an exposition of a *kind* of person rather than of an *individual*. It may be a mere businesslike matter of setting up the qualifications for a position (membership in an organization,

appointment to an office, receipt of an honor, eligibility for a scholarship); or it may be an artistic job of delineating, for enjoyment as well as information, the characteristics typical of a certain group of people (the student, the waiter, the old-maid aunt). Whatever its purpose, it involves determining, analytically, what the important characteristics are and presenting them in some coherent order, expanding each with such details as seem pertinent. It may even devote itself to presenting and illustrating a single significant feature of the type (the glutton, the absent-minded professor, the saint).

The type sketch tends, like the definition, to generalize—to deal only with such characteristics as are common to the entire group. Its subject will therefore be *the* student (as set off from other types—professors, shopgirls, fathers), never *this* student; hence the methods of definition (see Unit 8) are useful here.

THE INDIVIDUAL SKETCH

The individual sketch, on the contrary, shares with description and narration the tendency to particularize. It is generally more interesting reading, therefore; for human interest, as we have seen, lies in the concrete, the particular, rather than in the abstract, the general. We are likely to be more concerned about “Jack Emmons” than about “the student.”

Successful characterization will draw on a number of different sources of information about the subject. What a man looks like, what he says and how he says it, what he does and how he does it, what he believes in, what his interests, his reading, his habits, and his hobbies are, what the attitude of others toward him is—these combine to reveal personality.

In presenting this varied information, you will find that a number of the methods of exposition already discussed will be useful—comparison and definition, for instance, as well as the basic process of analysis. But we would rather be *shown* than *told*; and direct exposition, with its tendency to the general (“He’s honest, loyal, and courageous”), is usually far less effective than certain more vivid ways of character presentation. Compare, for example, the following paragraphs. The first, about a famous football coach,

attempts so much in so short a space that it becomes only a list of qualifying adjectives; they characterize, true, but are quickly forgotten because there is nothing to give them vividness.

Knute Rockne had a clean mind and a healthy body, a clear vision and an indomitable will. He was famous for his driving energy, which showed in his every word and motion. He was dramatic, witty, and keen, and he knew human nature. These qualities raised him from the poverty of his immigrant boyhood to a position of wealth, culture, and nation-wide fame.

The second, of a United States senator, is far more effective than the dull listing in the first example. Attempting less in more space, it adds comparison and incident to statement, thus becoming much more vivid and memorable.

Henry Cabot Lodge was a gentleman, a scholar, and an elegant and persuasive figure in the United States Senate. As he strolled down the aisle of the Senate Chamber—slender, graceful, gray-haired, gray-bearded, the embodiment of all that was patrician—he caught and held the eye as might William Gillette on a crowded stage. He need not raise his voice, he need only turn for a moment and listen to a sentence or two of some colleague's florid speech and then walk indifferently on, to convince a visitor in the gallery that the speech was unworthy of attention. (Frederick Lewis Allen, *Only Yesterday*.)

1. **Use narrative liberally.** It is, as we have seen, one of the best ways of making clear the abstract through the concrete. Through it the individual may be shown in action, and by small gesture as well as larger deed may be made to give himself away. Relating how prosperous George Taylor counted out five pennies for the collection plate is a far more effective way of revealing a quality of his character than stating that he was stingy, just as showing Lodge in action, above, gets the idea of his aristocratic disdain across far more successfully than would a statement that he was disdainful.
2. **Use numerous little incidents rather than one sustained narrative.** A personality is more completely revealed through various isolated events than on one occasion; furthermore, a long narrative is likely to draw attention to itself as a story to the

exclusion of its main purpose here—that of revealing character through incident.

3. **Use dialogue.** It not only contributes to the narrative illusion of reality (pp. 61–62), but it adds the knowledge of how a person talks to that of what he says. A man's accent, his vocabulary, his grammar (or lack of it) may reveal much about the kind of person he is. Note the amount of information about Irvine Lovelands' lack of education, his habits of thought, and his moral standards that Robert Louis Stevenson packed into this brief remark in *The Silverado Squatters*:

A man, he told us, who bore a grudge against him, had poisoned his dog. "That was a low thing for a man to do now, wasn't it? It wasn't like a man, that, nohow. But I got even with him: I poisoned *his* dog."

4. **Use description sparingly.** You are likely to give it too much attention for the reason that it is much simpler to catalogue the things about a man that meet the eye than to determine what qualities of character he possesses. Description may have its place in the character sketch, but only so far as outward appearance reveals or belies inward grace. Would you choose a roommate by height and weight or by disposition? Your answer indicates the relatively small part which many details of appearance play in personality. Yet a slovenly appearance or a habitual nervous twitch of the lips may well be worthy of mention as a significant indication of character.
5. **The opinions of others help to reveal character.** The reaction of his children—or his dog—to a man's homecoming can tell us much about him. A full picture could be drawn of an individual without his ever appearing on the scene, through bringing to a focus the varying reactions of a number of people. But more often this means is used in conjunction with others.
6. **Whatever methods you use in developing your sketch, remember that its purpose is first of all expository.** Get and keep clearly in mind the quality or qualities of character which your analysis has revealed to be essential. These will serve as the guiding principle which will determine what details and examples you ought to include, and you will avoid the confusion

which results when you merely set down everything you can think of about a person, to no special purpose. All your illustrative materials should illustrate, and nothing more; they should never be included for themselves alone, but should always serve your larger, clearly defined expository purpose. They may be details which bear out the characteristic you are trying to reveal, or which appear to be contradictory, for the sake of contrast; but they should never be unrelated.

Choice of Subject

You will of course choose as the subject of your character sketch someone whom you know well enough to be able to analyze accurately and with some completeness; even the professional writer, in creating his characters, depends heavily on the qualities of people he has known. You will find your work easier if you choose, from among your acquaintances, someone whose personality presents some outstanding feature around which you can readily unify your supporting details in the establishment of a clear-cut picture. Someone has remarked that there has never yet been written a biography of an ordinary man—for the reason, no doubt, that no one would care to read it. The skilled observer of human nature, however, would probably not admit the existence of such a creature, as any one of us, if properly analyzed, would reveal out-of-the-ordinary traits. But your character sketch of the apparently “ordinary man” may risk being dull, whereas a subject such as the town bum, an eccentric widow, a dashing uncle, a crusading teacher, an erratic schoolmate, a beloved grandfather, or a faithful old family nurse can easily be made into a vivid portrait.

Organization

There is no single clear-cut pattern to be followed in writing the character sketch. The simplest arrangement is to choose a few outstanding traits and to set them forth, exemplifying them one by one, in some logical order, such as from the most obvious to the least. But such a plan is not necessarily most effective. You may prefer the deductive pattern of stating all the characteristics first and then illustrating them in order; or the inductive one of giving

your illustrations first and drawing the characteristics from them later (often superior from the standpoint of reader interest, because of its greater climactic strength); or you may merely give your illustrations, trusting your reader to draw the proper conclusions from them, which he can readily do if they are well selected. Almost any method of handling your material, other than that of tediously moralizing on the vices or virtues of the character presented, is allowable.

The only inescapable rule is that before you start writing you carefully determine what you want to say, and then unify your material around that controlling idea. Beyond that, use whatever means you can best employ to draw a telling and readable portrait, keeping in mind, of course, the law of emphasis—of building up to an effective climax of event or idea.

EXAMPLES

A. THE MAINE GUIDE¹

Here's the Maine guide. He wears what amounts to a uniform. It consists of a wool shirt, preferably plaid, nicely faded to soft, warm tones; dark pants, either plus-fours, for some unknown reason, or riding breeches; wool socks and the soleless, Indian-type moccasin, or high laced boots. He carries a bandana in his hip pocket and may or may not wear another knotted around his neck. But he must wear a battered felt hat, with a collection of salmon flies stuck in the band, and he must wear it with an air; and he must wear a hunting knife day and night; and he must look tough and efficient. If he has high cheek bones and tans easily, that is his good luck. He can then admit to part-Indian ancestry, accurately or not. Indian blood is an item highly esteemed by sports.

Louise Dickinson Rich

The paragraph above, you will note, is purely descriptive, and while it might well be included in a character sketch, it should not be mistaken for one. For it tells only how a type known as the Maine guide *looks*—and, by implication, what the “sports” who hire him expect him.

¹ From Louise Dickinson Rich, *We Took to the Woods*. Copyright, 1942, by Louise Dickinson Rich. Published by J. B. Lippincott Company.

to be like—but of the kind of person he actually is, there is not a word. Compare the excellent account of the same type in “Farewell to the North Woods Guide” (§§7–12 on pp. 273–274), in which Adams thoroughly *characterizes* the typical guide.



Compare also the following paragraph on the writer as a type. Not a single descriptive detail appears, but a clear impression is given of the kind of person he is in relation to his work.

B. THE WRITER²

I should describe writers as a happy breed of men who are usually unhappy. The writer is either worried about something he has written or about something he is writing. If he isn't working at anything he's worried about that. He has his moments, of course, but they are not too frequent, and he knows very well that within a few hours he may be wondering what he ever saw in *that* paragraph. And one of the sad things about the whole process is that when he's jubilant he can foresee that he will shortly be discouraged but when he's discouraged he can't imagine being jubilant again. The outsider may well wonder why anyone persists in such a vocation. The insider knows that it's a compulsion, a sweet sorrow, that can't easily be exorcised.

Margaret Marshall



C. A GOOD FARMER³

A good farmer in our times has to know more about more things than a man in any other profession. He has to be a biologist, a veterinary, a mechanic, a botanist, a horticulturist, and many others, and he has to have an open mind, eager and ready to absorb new knowledge and new ideas and new ideals.

A good farmer is always one of the most intelligent and best educated men in our society. We have been inclined in our wild industrial development to forget that agriculture is the base of our

² From Margaret Marshall, “Notes by the Way,” *Nation*, February 3, 1945, p. 131.

³ From Louis Bromfield, *Pleasant Valley*. Copyright, 1945, by Louis Bromfield. By permission of Harper & Brothers, Publishers.

whole economy and that in the economic structure of the nation it is always the cornerstone. It has always been so throughout history and it will continue to be so until there are no more men on this earth. We are apt to forget that the man who owns land and cherishes it and works it well is the source of our stability as a nation, not only in the economic but in the social sense as well. Few great leaders ever came out of city slums or even suburbs. In France, in England, in America, wherever you choose to turn, most of the men who have molded the destinies of the nation have come off the land or from small towns. The great majority of leaders, even in the world of industry and finance, have come from there. As a nation we do not value our farmers enough; indeed I believe that good farmers do not value themselves highly enough. I have known all kinds of people, many of them celebrated in many countries, but for companionship, good conversation, intelligence, and the power of stimulating one's mind, there are none I would place above the good farmer.

But there are two other qualities, beyond the realm of the inquiring mind or the weight of education, without which no man could be a good farmer. These, I believe, are born in him. They are a passionate feeling for the soil he owns and an understanding and sympathy for his animals. I do not believe that these traits can be acquired; they are almost mystical qualities, belonging really only to people who are a little "teched" and very close to Nature itself. . . .

For the good farmer, his animals are not simply commodities without personality, destined only to be made into pork chops or beef steaks or to produce milk all their lives. To a good farmer, each animal has its own personality. A good farmer cannot himself sleep if his animals are not well fed and watered and bedded down on a cold winter night. Watch any good farmer showing his sheep or cattle or hogs at a county fair or an international stock show and you will understand how much he respects the animals that are linked into that chain of life which explains and justifies the whole of his activity. Or watch any Four-H club youngster with tears in his eyes when the moment comes for him to part with the fat steer he has raised and brought to a cattle show. He has slept in

the straw in the stall beside his steer for days. The steer is a part of the richness of his own existence. He will go cold himself or go without food and water before the steer shall be deprived of these things.

Louis Bromfield

1. From ¶1 we learn that one of the characteristics of a good farmer is versatility, but note that Bromfield doesn't use the word. Instead of *telling* us, he *shows* us (a much more effective method) through a list of the specific skills a good farmer must have.

2. Make a list of other attributes of a good farmer, as Bromfield portrays him, noting whether they are told to us or shown.



After examining the answers to questionnaires filled out by his classmates from Yale a quarter of a century after their graduation, Russell Lynes, managing editor of *Harper's Magazine*, made a composite word picture of those 450 men, "the portrait of a statistical meatball, the lean and the fat all ground together to produce the average man." The result, he feels, is "a single personality which is neither very surprising nor very inspiring . . . the picture of the kind of middle-aged man you might expect to find anywhere in America"—in other words, a type character.

D. CLASS OF '32 IN '57⁴

The composite man is middle-aged and he knows it, though, of course, he relinquishes the idea of being a young man reluctantly. By and large he thinks he has not made out too badly, and he is a family man who feels that success primarily means providing for the welfare of his wife and children. He reads, but not a great deal, and he is more likely to read magazines than books. He goes to church spasmodically. He has his children's religious education on his mind, though he is likely to leave it to somebody else. He is reasonably prosperous, plays golf, expects to retire in his late fifties or early sixties and then spend a good deal of time fishing. He leaves matters of household taste to his wife who, he thinks, should not have a job. He votes Republican, is leery of "creeping social-

⁴ From Russell Lynes, "Desire Out from Under the Elms," *Harper's Magazine*, July, 1957. pp. 31-32.

ism," and he thinks the younger generation is too concerned with "security" and takes too many of the good things of life for granted. He does some housework, but only occasionally and no more than he can help. He lives in a suburb and thinks his wife spends "too damn much time" playing bridge. He has stuck with her, though. A fair amount of his own spare time goes into good works for the community but less than goes into golf.

Russell Lynes



The following has much of the type character about it, inasmuch as it represents a certain kind of man in a certain kind of business. But it is a report of an encounter with an individual.

E. IN THE CLUB CAR⁵

We had been chatting for about twenty minutes in the club car of a train bound for Boston. The man was probably in his late thirties, well dressed, and he was in the communications industry. He was, he informed me, joining a colleague in Boston, and the two of them were getting together over a new idea in the field of opinion polls—in order to see "if it spelt mother."

"We're going to give this thing a trial run in some of the Eastern states first," he explained. "You know, fly it through the barn a couple of times and watch if it molts." He sipped his drink and added, somewhat apologetically: "You know the kind of thing, shoot it down the line and see if it comes back express or local." He took another reflective sip of his Scotch. "By the way, what do you do?"

I told him I was a literary critic. He glanced at me with a merry suspicion, rather like a friendly dog being teased.

"You mean you review books?"

"Sometimes," I admitted. But he was still puzzled. I explained further, and we began discussing the book business. He asked me a lot of questions, and once, when he elicited that I had appeared on television, he visibly brightened. Finally, he glanced at his watch: "Well, have to skid along now. Nice chat. Sorry if I bombed

⁵ From Geoffrey Wagner, "The Decline of Book Reviewing," *American Scholar*, Winter, 1956-57, p. 23.

you any, but frankly I'm not quite wired in on that book deal of yours." He handed me his card. "Give me a growl when you're next in New York." We shook hands and he left, smiling ruefully to himself.

Geoffrey Wagner

1. What is revealed of this individual through what he says? Through how he says it? Through his actions?

2. What is revealed of him by his adding, "somewhat apologetically," in ¶2? By his "merry suspicion" in ¶3? By his being "still puzzled," and "visibly brightening," and giving his card, and "smiling ruefully to himself," in the final paragraph?

3. How much of the character of the narrator himself is implied by the way he reports the encounter?



F. HARDING AS PRESIDENT⁶

Warren Harding had two great assets, and these were already apparent. First, he looked as a President of the United States should. He was superbly handsome. His face and carriage had a Washingtonian nobility and dignity, his eyes were benign; he photographed well and the pictures of him in the rotogravure sections won him affection and respect. And he was the friendliest man who ever had entered the White House. He seemed to like everybody, he wanted to do favors for everybody, he wanted to make everybody happy. His affability was not merely the forced affability of the cold-blooded politician; it was transparently and touchingly genuine. "Neighbor," he had said to Herbert Hoover at their first meeting, during the war, "I want to be helpful." He meant it; and now that he was President, he wanted to be helpful to neighbors from Marion and neighbors from campaign headquarters and to the whole neighborly American public.

His liabilities were not at first so apparent, yet they were disastrously real. Beyond the limited scope of his political experience he was "almost unbelievably ill-informed," as William Allen White put it. His mind was vague and fuzzy. Its quality was re-

⁶ From Frederick Lewis Allen, *Only Yesterday*. Copyright, 1931, by Frederick Lewis Allen. By permission of Harper & Brothers, Publishers.

vealed in the clogged style of his public addresses, in his choice of turgid and maladroit language ("non-involvement" in European affairs, "adhesion" to a treaty), and in his frequent attacks of suffix trouble ("normalcy" for normality, "betrothment" for betrothal). It was revealed even more clearly in his helplessness when confronted by questions of policy to which mere good nature could not find the answer. White tells of Harding's coming into the office of one of his secretaries after a day of listening to his advisers wrangling over a tax problem, and crying out: "John, I can't make a damn thing out of this tax problem. I listen to one side and they seem right, and then—God!—I talk to the other side and they seem just as right, and here I am where I started. . . ."

Frederick Lewis Allen

1. Note the contrast between Harding's assets and his liabilities—calculated not only to provide a complete picture but to establish confidence in the fairness of the writer's analysis.

2. The character sketch, as we have seen above, must be based on certain characteristics but not limited to a listing of them. Notice how relatively few points are taken up here. What details are supplied to support the statement that Harding was handsome? Friendly? Fuzzy-minded?

3. How is the use of Harding's own words doubly revealing?



A very different kind of President is portrayed below, though he appears here less in that high office than, through the eyes of a student, as president, teacher, and human being at Princeton.

G. THE STUDENTS' WILSON⁷

I do not claim to have been an intimate friend of Woodrow Wilson. Very few people ever succeeded in establishing that kind of relationship with him. I was a student of his at Princeton and thereafter our paths crossed in a variety of ways. He called me by my last name, without the *Mr.*, but that was as far as he ever went. On my side, from the day I first met him until he died, he had my wholehearted admiration and respect.

⁷ From Raymond B. Fosdick, "Woodrow Wilson Among His Friends," *Harper's Magazine*, December, 1956, pp. 57-59. By permission of the author.

I entered Princeton in the fall of 1903 as a member of the Junior class, having taken my Freshman and Sophomore years at Colgate University. Three days after I had registered I met Wilson. I saw him approaching on the walk across the front campus, and I recognized him from his pictures. At Colgate it was an ironclad custom for undergraduates to take their hats off to the president, and I assumed, erroneously, that the same tradition held at Princeton. I therefore doffed my hat. He smiled and took off his hat to me. Then he stopped and said:

"You're new here, aren't you?"

"Yes, sir," I replied.

"And I see you are not a Freshman," he continued, because I was not wearing the prescribed Freshman cap.

I told him I was entering as a Junior, and I answered two or three of his questions about Colgate. He chatted in a friendly manner for a minute or two, and then, as we parted, he said: "I wish you would drop in to see me."

I am sure that no welcome was ever so stimulating to a lonely student coming to an institution in which he did not know a soul. I assumed that Mr. Wilson meant what he said, and a week or two later I called on him at his house. It was the beginning of a long and occasionally close association which lasted until his death more than twenty years later.

Wilson on first appearance was not what would be called a handsome man. Indeed he was curiously homely. He had what he himself described as a "horse face"—a long, thin, and generally unsmiling visage with strong jaws. His eyes were his best feature; they could light up with humor and warmth, and his whole expression reflected his unfailing kindness. His figure was tall and lithe, and he walked with a brisk pace. When I first met him he was forty-seven years old, and the mark of leadership was on his face and in his whole bearing.

What I remember initially about him at Princeton was the way he conducted chapel. Attendance at college chapel in my time was compulsory—five days a week and once on Sunday—and the whole business, rooted in Calvinistic traditions, was heartily disliked by the students. But when Wilson himself conducted the chapel ex-

ercises, as he did once or twice a week, he brought an atmosphere of reverence and sincerity which subdued even the undergraduates of my boisterous generation. He had a magnificent, resonant voice, and I can still recall his incomparable reading of the Scriptures.

His prayers were even more compelling. They generally had to do with the hope that we young men might be worthy and effective tools in the hands of an omnipotent will. They were always extemporaneous, but no matter what the occasion, he invariably concluded them with the section from the Episcopal prayer book which begins: "Almighty and most merciful Father, we have erred and strayed from thy ways like lost sheep," and which ends with the sentence: "And grant O most merciful Father . . . that we may hereafter live a godly, righteous, and sober life, to the glory of thy holy Name."

Wilson was a deeply religious man. He believed that God was working out His purposes in this world, and once he made up his mind that a particular course of action represented the will of God, nothing could shake him loose from it.

"God save us from compromise," he used to say; or again: "Let's stop being merely practical and find out what's right."

When I last saw him, a few weeks before he died, we discussed the League of Nations. With tears rolling down his face he said: "You can't fight God!" To him the underlying principle of the League of Nations represented the fulfillment of a preordained purpose, and if he took any pride in the situation at all, it was that he had been an instrument—however faulty—in carrying out the will of God.

That this aspect of his character frequently made him appear unyielding and stubborn cannot be denied. That it was one of the great sources of his strength is equally true.

Of course he was one of the foremost public speakers of his generation. I would be inclined to say that he was the greatest orator I have ever heard. There was no trace of the orotund or of bombast in his method of speaking, no forensic attitudes. He employed very few gestures, the only one that I recall being the use of the forefinger of his right hand pointed at his audience. His power lay in the precision of his mind, the lucidity of his argument, and his pas-

sionate sincerity. His influence on his listeners was almost hypnotic, and he could stagger them with a stirring phrase. I remember one night after his election to the White House, but before he had taken office, he spoke at a dinner in New York City. Referring to some threatening figures in public life he electrified his audience by the grim comment in measured accents:

"We'll hang them on a gibbet higher than Haman's."

He was a scholar in action, a prophet touched by fire, with unmatched strength to persuade and move the hearts of his listeners.

This ability to express himself in cogent, vivid phrase was one of the reasons, I suspect, why he was so outstanding as a teacher. I have never seen his equal in a classroom, whether the room was a lecture hall, crowded with four or five hundred students, or a curtained-off cubicle for a hastily improvised seminar, or, best of all, his study in the president's home at Princeton, with three or four of us asking him questions. More than any other man I have ever met he seemed to personify the dignity and power of ideas. He made the life of the intellect attractive.

I can still see his strong, long-jawed, animated face and hear the cadences of his amazing extemporaneous eloquence. No matter how he began them, his sentences always came out in perfect form. Occasionally when he plunged headlong into an involved sentence structure, I would think to myself: "There's a sentence he can't extricate himself from"; but I was always wrong. Not only were his sentences works of art, but his argument was presented with such convincing skill and intellectual brilliance that frequently his students broke into applause and stamped their feet at the end of his lectures—an almost unheard of occurrence in the conservative traditions of Princeton.

It was not in his regular lectures, however, but in his informal contacts with the students that he made his deepest impressions—his occasional talks at Whig Hall, one of the two debating societies on the campus; the more or less informal seminars at which his attendance, because of his administrative duties, was necessarily irregular; and particularly the occasional meetings with small groups in his own home. I recall on one such occasion the dramatic earnestness with which he described the Covenanter movement in Scotland

in 1638—the forbidding Sunday morning in Greyfriars churchyard, under the shadow of Edinburgh Castle, when the grim and determined citizens signed their names to the Covenant on a flat tombstone just outside the door. To Wilson it was one of the outstanding events in the long struggle for liberty, a stepping stone by which the past made its way into a future of wider justice.

Of course Wilson had a lighter and gayer side which we students seldom saw, and it was not until later that I realized how significant a part of his personality it was. He was a superb raconteur, with an amazing fund of anecdotes and stories. Indeed his dialect stories, told in Scotch, Irish, or Negro accents, were often side-splitting. Any kind of foolish verse or limerick had a strong appeal to him, and he could recite scores of them. He had, too, a quick and playful wit, and some of his retorts are cherished in the memory of his friends today. For example, the mother of one of his students begged him to make Princeton a co-educational institution.

“Why?” he asked.

“To remove the false glamor with which the two sexes see each other,” she replied.

“My dear madam,” Wilson shot back, “that is the very thing we want to preserve at all costs!”

I have frequently been asked whether during my student days Wilson was a liberal in his political and social thinking. The word liberal, of course, is capable of wide definition, but I cannot say that at that time he was in any sense a militant progressive. He seemed to be more of a Federalist than a Democrat, more of a Hamiltonian than a Jeffersonian, and I suspect that at this point in his career he had a kind of intellectual impatience with the practical processes of democracy. For example, he was opposed then, and even later, to women’s suffrage.

“I do not believe in it,” he used to say, “but I never argue against it, for there *are* no logical arguments against it.”

To the students of my time the word “liberal” or “conservative” had no particular meaning. It was enough for us that Wilson challenged our ability to think and led us to some appreciation of the place and power of ideas in the life of men.

I speak only as a single student at Princeton of over fifty years

ago. For me Wilson lit a lamp which has never been put out. All my life I have remembered him as the inspiring teacher who introduced us to the kingdom of the mind, and held up before our eyes what Whitehead later called "an habitual vision of greatness."

Raymond B. Fosdick

1. Analyze this sketch of Wilson thoroughly, noting the extent to which it uses the various techniques of the character sketch as discussed in this unit: description, dialogue, narrative incident, and the opinions of others.

2. Although the author knew Wilson over a period of years and begins this sketch with their first meeting, the subsequent order is not chronological. In fact, the organization is such that in one section his early Princeton days are followed by an incident occurring shortly before Wilson's death. How is the essay organized? What are its main points?



H. TEACHERS ARE HUMAN⁸

All my teachers seemed live human beings. There were four, however, who were so instrumental in helping me find myself that I can't imagine what my life would have been like if they had been any less human.

One was my second-grade teacher, a cripple. She was very strict and she seldom smiled, but in some way she made us know that she loved us. We returned the love with protective tenderness; it was the greatest privilege when one was allowed to get her crutches or move her chair. She was the first cripple that I had known, and naturally her deformity made an impression, but the thing that gave her so great an influence was her character.

I once heard a physician speak of his five-year-old son's "fine adult reactions." In my second-grade period I didn't have many fine adult reactions. I was just a small girl, afraid of the dark, afraid of thunder, afraid of fires, and afraid of some large, vague menace—a child's first intimation that there is unfriendliness in her universe. What I wanted in any adult was what I believe most children want: nobility, and absolutely dependable goodness on which

⁸ From Sally Carrighar, "Murder in the Schoolroom," *Harper's Magazine*, June, 1957, pp. 63-65.

the immature, aware they are vulnerable, can lean. Perhaps only a cripple who had surmounted her problems could have had goodness in the degree Mrs. Paine had. To remember her still gives me a sense of security.

The next of my stellar four was my fifth-grade teacher. By most parents' standards she was a strange one, a gaunt woman who lived in a small dingy room in order to spend her money on summer trips to outlandish places. Most of the people our family knew who went "abroad" followed a well-worn route: to England, Germany, France, and Italy. The Scandinavian countries and Spain almost marked one as unconventional. It is different now, but my teacher did not wait till the farthest outposts became respectable. She had gone to Mongolia, Burma, New Zealand; she had sailed around the Horn and visited Lapland and a place with the fabulous name of Zanzibar. She was no longer young but she went on some lengthy trip every year, coming back with her eyes more remote than ever, but with something wonderful in them.

When our geography lessons made it appropriate, the traveler would tell the class something about the countries that she had seen. But with me and two or three of the boys, she would share the whole story of her adventures. On occasional Friday afternoons we would go home with her. She would invite us to dinner, a simple meal cooked on her two-burner gas plate, and she would show us her souvenirs. There were bright, peculiar-shaped shoes, weird masks, stone weapons, gourd cooking utensils, a shrunken human head, and exotic jewelry. We would hold these things in our hands and the countries from which they came would rise right up before our eyes.

And then, as we ate the teacher's bean soup and bread pudding, she would describe the leaky, small boats in which she had sailed, the primitive families with whom she had stayed, the food, the smells, the sounds—tales that showed us that there were other worlds besides this prosaic one with the Superior School at its center. *Anybody could go to them.* Eventually I found my own way to Alaska and learned that the North is my heart's native land. It is possible that I would not have made that discovery except for this teacher-friend

One taught chemistry, or, more than taught: he implanted chemistry in our minds, so forcefully nobody could resist. Yet he was not aggressive. I'd guess that he'd grown too fast, for he still had the tall-boy's loose, languid motions. He would sprawl over his desk, with one hand in his wild, thinning hair, and say whatever came into his mind with exciting candor.

Those were the days before do-it-yourself became popular. He had painted his own house and one of the school board, passing on Saturday, had seen him up on the ridgepole and complained that he was undignified. The teacher reported this happening to us without comment, but with a wonderful merry smile. All pompousness was demolished with it. He often would discourse, wholesomely but realistically, about the relationships between men and women. The word *sex* never was introduced, nor any physiological detail, but emotional sanity was discussed and I learned much more from him than from the inhibited woman botany teacher who was assigned to the task of giving the girls' gym classes some of the facts of life.

And finally the Latin teacher: unknown to our parents, of course, he was an alcoholic—or as the boys in those days said, "he drank." Possibly I never saw him when he was entirely sober. But he had a passion for classical literature that he could impart to even the dullest child. Meanwhile there was time in his classes to talk about many things, especially the ideal civilized human being. From him I got the first impression of the part that intelligence should play in a moral life, the first inkling that hard thought should precede any stand that one takes. He too was sometimes informal in class; I remember how wittily and instructively he discussed relatives-in-law, for example. His mind was always discriminating, although on some days it was not very clear. His secret was jealously kept by his pupils. We would not even mention it to our friends, out of loyalty to this man we respected.

What would a school board today think of these four: the cripple, the wanderer, the house-painter, and the alcoholic? Could they even get jobs? Probably not, for I doubt that they'd had any teacher-training courses, any drilling in theories of education. If they had had, their treatment of us would have been less direct. It

would have been modified by techniques for approaching the young.

In their schoolroom manner was no suggestion, ever, of any formula. They were completely accessible to us as human beings. Their concern was with subjects, which they loved and therefore imparted to us with contagious enthusiasm. If we ever were discipline problems, they handled us with their human wisdom.

Sally Carrighar

1. These four character sketches are limited to the impressions their subjects made on a child in the classroom. What major characteristics of each are presented? What did each contribute to the growth of the author?

2. What pattern appears to dictate the order of the first three? What do you think determines the order of the third and the fourth?



An interesting human being is doubtless the most promising as well as the most common subject for a character sketch. But just as storytellers sometimes use animals for characters, the writer of the character sketch may amuse himself by analyzing the "personality" of a pet. Dogs, cats, and horses, because of their intelligence, are the most likely subjects, but the following essay shows what can be done with as lowly a form of life as a duck.

I. Gussy⁹

One Sunday we paid a visit to a neighbor who runs a nice farm and is lucky enough to have one of those ghost farmers doing the jobs. We had a look at the poultry yard. There, on an icy manure heap sparkling in the early spring sun like a throne of crystal, sat Gussy. (She wasn't Gussy yet. They just called her "the crazy duck.")

Her white feathers were ruffled in self-defense, but not without a vicious touch of challenge and aggressiveness, and sprinkled with blood. From time to time some of the "normal" poultry—roosters, hens or other ducks—would vigorously jump on her and try to

⁹ From Carl Zuckmayer, "Don't Give Your Animals a Name," *Ladies' Home Journal*, January, 1945, pp. 4-5. By permission of the author.

peck her, and she would fight back, hissing like a snake, battling with her beak and her wings, even pursuing her persecutors. Then, having lost more feathers and more blood but none of her honor or dignity, she would return to the place of her royal isolation.

That's the way she was, the farmer said, since she was outfeathered. He had no explanation for her lack of popularity. "They just don't like her," he said, "and she doesn't like them. They won't let her feed with them—she's almost starving. Well, some day they'll kill her. She might do better somewhere else. It's a nice duck, after all."

It didn't take much time or persuasion—and we had her locked in a little basket with a small supply of grain. Why should we reject a gift?

Gussy, at first, gave us a hard time. She got all the attention, the care, the respect for her privacy she ever wanted, but she still was a problem child. She wouldn't eat her grain at the regular time, but would overthrow her water pail and act as if starving or dying from thirst a little later. When my wife tried to feed her with white bread and milk, she would gratefully bite her finger. To tell all the stories of her different escapes, how many times I fell in the mud while running to catch her or to drive her back, would fill several volumes of escape literature.

What makes a duck crazy? . . . Is it caused by a cerebral deformation, or by what we call "psychological" reasons? In Gussy's case it might be a matter of imagination. No physical defect was to be observed—no troubles of environment. I sometimes thought, "She's just an ordinary trouble-maker—mean, ugly, preposterous," and the knife was sharpened to cut her throat. But she always saved her neck by this fascinating way of despising everything and everybody, mainly her own kind and race, and of secluding herself from the world of duckhood.

A poultry yard grew up around her, populated by hens, geese, ducks. She ever stuck to the same attitude of challenge and isolation. . . . One day she disappeared and we thought it was for good this time. But when a month or so had passed, there suddenly was a terrific squawking, hissing and chirking under the rotten floor boards of the big old barn, and sneaking out between the stones of

its foundation came Gussy—dirty, starved, aggressive—leading a bunch of eleven newly hatched yellow ducklings.

Motherhood didn't change her craziness. She behaved shy and wild, avoided the common feeding places and tried to bring up her brood to the same asocial and misgiving way of self-seclusion. But when they grew a little older and took to the habits of "normal" ducklings, she bit them away from her, retired brusquely from family life, and looked for a lonely manure heap on which to defy God and the world.

Carl Zuckmayer

1. What are Gussy's chief characteristics? How are they presented?
2. What is the effect of mentioning the manure heap at both beginning and end? (See p. 17, No. 6.)

◆
J. MAY THE EAST WIND NEVER BLOW¹⁰

You may have your Royal Coachmans, your Pflueger reels, your outboard motors! Give me a can of angleworms, a long bamboo pole, and a flat-bottomed boat. Give me a lazy summer day. And if there is some magic by which time can be turned backward, let Old Jay Brown be sitting in the stern of the boat talking quietly while our fishing lines drift in placid waters.

Fishing and Jay Brown are inseparable in my memory. He was my instructor in the art. He taught me how to bait hooks and make catches, and what is more important, he taught me those virtues of patience and introspection which should be a part of every fisherman's make-up.

When my brother Hugh and I were youngsters, Jay was to us what Captain John and Robin Hood are to other children. That much-used and often ill-used word *glamour* rightly describes what he meant to us. The magic in his person and in his way of life fascinated us more than that of the heroes of fiction. He had none of the outward aspects of a traditional hero. He was tall, stoop-shouldered, and gaunt. His square head was set like a chunk of cordwood on his long, thin neck. His hair, what little remained of it, formed a sparse, gray semicircle around the bald crown of his

¹⁰ From the *Green Caldron*.

head. He lived in a weather-beaten shack on the edge of the river that bisected our little Wisconsin town. To my brother and me, his domestic arrangements were ideal. He had but to step out of his back door to be on the little dock to which his boat was moored. He shared his home and a considerable portion of his fishing catches with Venus, his dog, an old hound with a lean, mournful face like a crumpled velvet pillow. She was lame with age, and asthmatic, but wherever Jay went she lumbered in his wake.

His most fascinating quality was his ability to "play games." He never seemed to us one of the grownups. He entered into our world, or took us with him into his. Getting into the boat to go fishing he would say to me, "Now, Lou, you just sit up there in the prow and pretend yer the Lily Maid." Many a long summer afternoon I dreamed myself Elaine, while Jay and Hugh brooded over idle fish poles. Jay invested all of our make-believe with a quality of reality. When he was with us we didn't have to pretend we were Jim Hawkins and Alice in Wonderland at all. We *were* Jim Hawkins and Alice in Wonderland if Jay was there to say so.

One thing about Jay added a dash of daring to our association with him. He fished because he loved to fish, but he also fished to make a living—and broke the game laws freely. He ran setlines at night, and though the warden warned him often about the possibility of arrest, Jay went his way unperturbed. We didn't question his methods, but accepted them as a natural part of his existence. In an era when the children of fiction too often followed the Elsie Dinsmore and Horatio Alger patterns, Jay strode through our lives like a tattered but triumphant warrior.

If Jay had been a student of the scriptures, he could have taken as his motto, "Sufficient unto the day is the evil thereof." He asked nothing more of life than that he be allowed to fish when he liked, to have Venus always with him, and to live by the river he loved so well.

The river was a living creature to Jay. He spoke of it in the familiar way in which people speak of kindred. "She" was "in a temper," or she was "gentle as a new lamb." She had "moaned all night," or she had "sung him to sleep." When the spring floods came he never moved out of his shack, though sometimes it seemed

in peril of being carried off by the violence of the river. He talked of the rising waters half-disapprovingly, half-proudly, as a parent speaks of a precocious but willful child.

In winter, though the river was ice-covered from bank to bank, it still provided him with his livelihood. He set traps for muskrats, and would tramp miles every day across the ice to the little muskrat houses which dotted the white expanse like small mounds of firewood. On the infrequent occasions when we visited him in wintertime, the air in his shack was always strong with the odor of drying hides. He stretched them on pointed boards and hung them from the rafters. By late winter the blood-tinged skins were brown and smoke-stained, and the odor in the shack was so pungent that even Venus preferred lying in a sunwarmed spot on the dock to staying indoors.

It was in summer that Jay came into his own. The richness of his contentment was almost tangible. Sitting in his boat, with Venus at his feet, his fish pole lying across his lap, the smoke from his pipe curling upwards around his battered straw hat—this is the picture of him that I remember best. Judged by conventional standards, it is the picture of a failure; judged by the more sensible standard of a man's search for happiness, it is one of a memorable success.

I hope that now, when Jay goes fishing in celestial waters, Venus still lies at his feet, his pipe smoke still curls upward, and "the east wind never blows."

Lucy Cundiff

This student-written sketch and the one which follows indicate the wisdom of choosing, for your own writing, someone whom you know well and who is inherently interesting. It is often as important to assume and maintain a particular mental point of view in the sketching of character as in the writing of description. Notice here the contrast between the "hero" Jay Brown was to the writer as a child, and the "bum" he was probably thought to be by the town's adults—particularly the game warden.



K. A DIAMOND IN THE ROUGH

Wednesday—the smell of flaxsoap wafts up from the gleaming floors, and the odor of a hot iron on clean sheets blends in to form

the intriguing aroma of cleaning day. The dog skids across the polished linoleum, halts unsteadily under the ironing board, and contentedly falls down for a nap. Valley is singing "Swing Low, Sweet Chariot" as she irons, and where else would a sensible dog sleep on Wednesday afternoon? The sweet voice rises and falls and the iron moves rhythmically, halting now for a moment or two as "Mary Marlin Faces Life" hits a high point in its dramatic portrayal.

Valley Smith is "cleanin' up" for her Hunter folks, as she does weekly, and life is calm and clean and pleasant. Whether the "Valley" is derived from "Lily of the Valley" or from the locale of her birth is unknown, and even the Smith is temporary. Her next "no-good-nigger" may very likely be named Washington, or another week's fancy provide her with a good old French title. Only God knows the year Valley appeared on our earth, but Georgia was the spot and "Calculatin' by my rheumatism and pressure, it was a good bit back." So as not to miss anything, she celebrates a birthday three or four times a year, the exact one depending on how old she feels at the time of the celebration.

Her "pressure" is quite an interesting illness. We presume that it means blood pressure, but she admits she doesn't know whether that is high or low. And it is very easily affected. Venetian blinds are notoriously difficult to clean; about a month ago Valley announced, "All those lines make me so dizzy it affects my pressure too much to do them."

With a mind like that she really doesn't need book learning. But her lack of it at times is somewhat pitiful. She would defend to the death her claim that she can read and write, but when asked to get a can of tomatoes from the basement she is likely to ask "They got a red picture on 'em, don't they?" Telephone messages venture on surrealistic art when she does try to take them down. Usually she keeps them in her head till Mom comes home "so as to tell you all about it," but she invariably forgets the name, and many are the complications that arise. Mom doesn't seem to mind too much; after all, what are a few conventional friends compared to such help?

Valley is loyal to our family beyond all expectations. Just recently she has begun to cut her working days down to a few a week,

but her ambition is still to take care of my first child. We often wonder what we have that attracts her so. Mom pays her less, and "tells her off" more frequently than any of our friends who desire her services. Yet if one of them does succeed in getting her to agree to work for them on one of her free days, she is likely to call up and plead illness or an important funeral. And on the next Wednesday, when Mom reads the riot act, she just flashes her ivory and gold grin and says soothingly, "But, Miz Hunter, I just can't go there. Their houze just doan feel like yours." Why a house has to feel a certain way to be cleaned is just another of life's little mysteries—to anyone but Valley.

If her ancestors could be traced, a bit of Irish would surely pop up somewhere. I am "the sweetest child that ever was," and my brother is "the prettiest boy in the world." The fact that he is a six-foot-four hunk of masculinity doesn't dampen her ardor in the least, and she always chooses a moment when I have my hair up and cold cream on to tell me how much better-looking I am getting to be. This raises the insoluble problem of whether her flattery is ridiculous or naïve, but it is undeniably pleasant to be told, as I drag in from a hard day in the cruel world, that I am glamorous.

She cleans my room each week with a thoroughness that would do an operating room proud, and no mess is too much trouble for her to tidy up. With frightful regularity she breaks one of my miniature dogs, but her grief is so real that I usually end up by comforting her. In an attempt to replace some of the damaged canines, she once scoured a dime store and brought me two cats, a penguin, and a duck, in the firm conviction that they were unusual species of dogs. They now occupy a prominent front position in the collection—but somehow, she never even cracks them.

She's a real southern darky and she doesn't hold with the nonsense of her race up here. Around election time she was "quite put out" at the paid voters in Dark Town. We get a wonderful picture of how the other half lives from her rambling narratives. Should there ever be a race riot, she would undoubtedly tell both sides off quite effectively and never raise her voice in doing it.

Her God is "the good Lord Jesus," and her code of ethics straight from the church where she often attends all-night services.

It is the morning after one of these sessions that she is the most talkative, and her stories range from sad reality to real live miracles. Some of her tales reduce us to weak laughter, such as the one about the time she took some Cuban darkies in for dinner. They were sent up here to work in defense plants, and their summer clothing and British money baffled her no end. But she just said, "Valley, these folks is confusin' you but they's your brothers." So she stuck out the evening—and has avoided them ever since.

A born scavenger, she rifles waste baskets for anything redeemable, and we just pile up any cast-offs for her to cart home in her huge shopping bag. But only with permission does she engage in her scavenger hunts; a penny found behind a cushion is speedily brought to Mother. Her wardrobe speaks for her efforts, and it is often somewhat of a shock to see one of Mom's old dresses stretched across her bulk and my last year's Easter hat adorning her carefully Poroed coiffure. Not a curl is left after one of those treatments, and she is a sight to behold. The leaning tower of Pisa is about the only thing comparable to one of her more reckless hair-dos.

When I said good-bye to Valley before leaving for college she warmed my heart with her parting tribute.

"Honey," she said, "what for are you going to college?"

I explained that I had to get some knowledge and improve myself, and that I'd come back much nicer and smarter.

"Honey, that's no reason at all," was her reply; "you're just naturally the smartest child in the world and you doan need to be no sweeter."

Outrageous, yes, but a nice memory to keep. And she assured me that my laundry would come "just perfect." I didn't see how she could do it any better than she had, but she insisted that "with a little extra pains, honey, I'll have you the neatest-lookin' chile in that dormitory place." So when my laundry comes in each week, I look at the carefully folded blouses and think of Valley's extra pains, and I see the dog sleeping under the ironing board and hear Valley crooning softly as she follows the wonderful adventures of Mary Marlin's struggle with life.

Gloria Hunter

Compare the use of the dog under the ironing board at the beginning and end here with that of the manure heap in "Gussy."



Go back through examples **G-K** and list the qualities you find their subjects to possess. Do they appear to you to represent a logical and adequate (for the space allowed) analysis of the subject? Are these characteristics merely stated, or are they sufficiently illustrated by description, incident, speech, or impression made on others?

ASSIGNMENT

1. Write a character sketch of a type: not of *a* professor but of *the* professor, taxidriver, janitor, tour guide, minister, studious student, college "joe," career girl, scientist. Treat your subject as a single individual, but be sure that you include only the qualities that are common to the type and that mark it off from other types, not those that individualize a person within the type.

2. Write at some length a highly individualized sketch of someone with whom you are sufficiently familiar and who is himself interesting enough to merit your choice. When you have finished a rough draft, check it against the numbered suggestions on pp. 400-402 to see if you have omitted any opportunity to characterize effectively. If you have, take advantage of them in your revision.

3. In Unit 7 see "Competitive Cooks" (p. 180). To what extent are these three types of cooks characterized here? Since they are classes of cooks rather than individuals, why are they presented as "she" rather than "they"? See also "Farmers" (p. 190); are these type characters or individuals? In "The Restaurant Staff" (p. 181), to what extent are the characters presented types, to what extent individuals? In Unit 8, study the characterization of the intellectual in the last four paragraphs of "What an Intellectual Is—and Is Not" (p. 215); in Unit 10, of the Frenchman in "The Contradictory French" (p. 268) and of the north woods guide, already referred to, in ¶¶7-12 of "Farewell to the North Woods Guide" (p. 273); in Unit 12, of the American religionist in ¶2 of "Our Trail-Blazing Religionists" (p. 352).

4. Briefly characterize the taxidriviers in Unit 2—"The Logical Cab Driver" (p. 69), and in Unit 11—"Logic in a Taxi" (p. 302); the narrators, as they reveal themselves, in Unit 2—"I Squirm to Recall" (p. 75), "Hard Lesson" (p. 77), and "Ordeal" (p. 79); Eve and Irene Curie in Unit 6—"The Curie Sisters" (p. 161). Discuss the means by which each of these individuals is revealed to us.

◆ The Familiar Essay

All the assignments in this book are concerned, directly or indirectly, with writing of an expository kind, the primary purpose of which is to inform; yet we have seen that informative writing best succeeds when it is interesting as well. The familiar essay is another essentially expository form, but it differs from the other assignments in that its purpose is first to interest and only incidentally to inform. Consequently it is a more artistic and a less utilitarian form of composition than the others we have taken up, and likely to be written for its own sake rather than to serve any practical end. You will find frequent examples of it in the Sunday supplements and in magazines; but the situations in life which require it of any but the professional man of letters are relatively few, the personal diary or journal and the social letter being most likely to include its charms.

The spirit of informality which is its chief characteristic, however, is one that is so valuable in making stricter expository forms readable that a little deliberate practice in the type may serve, like that in description and narration, to enliven all your writing. The familiar essay is an attitude of mind rather than a set type; and there is nothing like it to limber up one's literary muscles.

This kind of essay can best be defined in terms of the adjectives variously used to describe it—"informal," "personal," "familiar," "light." It is informal in purpose and treatment, demanding none of the rigorous logical completeness of the analysis, for instance, nor the equally strict chronological order of the process theme. It

is more personal than any of the previous assignments in which you have drawn on "personal experience," for its aim is to reveal not only your own experiences and opinions but the warmth of your personality as well. It is familiar in that it takes the reader into its confidence, chatting with him conversationally and often ostensibly "off the record." It is usually light in its choice of subject matter, preferring the whimsical and the humorous to the weighty and the thought-provoking; if it treats the more serious aspects of man and nature, it does so with freshness or even levity.

The familiar essay is both the most and the least demanding of all the writing you will do; most, because its nature demands that (unlike the definition, for instance, which may be useful without being interesting) it must be pleasantly readable or it is nothing; least, because it offers remarkable opportunity for individual variation within the prescribed type. It appears in so many forms and lengths and spirits that it is impossible to prescribe any set pattern for it. But certain suggestions may help you in turning to it from the more earnest and workaday types of expository prose.

1. **Relax.** Forget the many occasions upon which, as a writer, you have been obliged to be purposeful and profound, and know the delight of irresponsibility, of tender reminiscence or frivolous reflection. Your only objective now is to charm—yourself as well as others—and you can accomplish it more easily from a mental armchair than from a platform.
2. **Your subject matter is as varied as all your experience of man and nature.** It may well be the most commonplace and trivial, but your approach to it must be fresh and original; the man who insists on calling a spade a spade will never succeed with the familiar essay. This is the place for those reflections which often occur but which never before have seemed worthy of being set down—for the whimsical, the quizzical, the curious, the fantastic.
3. **Do not attempt to be systematic or complete.** The frequent use, as a title, of "On" such and such a subject indicates that these essays are casual reflections rather than thorough treatments. The familiar essay may defy the outline, deserting the usual laws of order and following the meandering course of the writ-

er's thought, often digressing and sometimes even becoming interested in developing the digression for its own sake.

4. **The familiar essay nonetheless has its own unity.** Your essay may follow any or all patterns—or none—but in any case its unity lies as much in mood as in content. You may be amusing or provocative, happy or sad, frivolous or meditative; so long as you choose and maintain a definite attitude toward your material, its arrangement will take care of itself. Even your digressions will have, from this point of view, a reason for being.
5. **Be casual.** The familiar essay is seldom the place for serious fact, criticism, argument, or moralizing—for attempting to make others believe what may be only a fleeting fancy, even for you. On those occasions when the underlying purpose is earnest, it is likely to be disguised under a lightness of mood. You may write of the beautiful or the nonsensical, the amusing or the pathetic, but you must not seem overearnest, or interested in accomplishing any end beyond the pleasure of the moment. If your essay sounds ponderous, it will do so only by way of contrasting humorously with a lighter purpose—as in Charles Lamb's apparently scholarly but actually facetious "Dissertation on Roast Pig."
6. **Be personal.** The familiar essay, more than any other form of composition, offers the writer a chance to please himself first, the reader only incidentally. For the moment you are the center of all interest; the most successful familiar essay is that which best reveals the most interesting personality. But be less concerned with what you have experienced than with how you have reacted to it; less with what you think than with how you feel. Appear as unreasonable, as belligerent, or as prejudiced as at the moment suits your fancy; no lover of the familiar essay will hold your idiosyncrasies against you if they are pleasant and amusing. Don't be disagreeably egotistical, however. Be as ready to laugh at yourself as at others—yet no less tolerant of your own weaknesses than of theirs.
7. **Remember that the way you say it is here even more important than what you say.** Give particular thought to the sound and suggestiveness of your words. Your style, like your content and

your plan, is subject to infinite variation in this kind of writing, being free from many of the conventions restricting more formal types. But even in your extravagances let there be an underlying sincerity; gushing (save with deliberate and humorous intent) is as out of place in the familiar essay as elsewhere.

EXAMPLES

The following essay is typical of the intensely personal way of looking at ordinary things which is the stock in trade of the familiar essayist, who thrives on being "different."

A. THE EYES HAVE IT¹

I know a man who can glance up at the summer sky, note the white, towering, majestic clouds, and say, "Cumulo-nimbus. We may get some rain," and then stroll on without further comment. This man astonishes me, not for his knowledge of cloud formations and their weather meaning, but for his inability to see the faces and figures ranging overhead. How can he miss the fact that the third cloud on his left looks exactly like a parrot wearing enormous slippers?

"It's easy," my friend assures me. "I'm not, thank heaven, one of those people who see profiles in mountain ranges. I've never seen the man in the moon, either, or rabbit heads in larkspur, or cute little faces in pansies. On conducted tours through caves, I've been shown what the guide called pipe organs and cathedrals. All I saw were stalactites and stalagmites. One huge rock balanced on another doesn't, to my mind, look at all like Harry Truman wearing a baseball cap. Water pouring over the side of a cliff doesn't remind me of bridal veils; moreover, the chickens and dogs I've met never resembled their owners."

The nice thing about friendship is that you can't strain it to the breaking point over a cloud-sheep wearing a George Washington wig, particularly if you don't mention it. It's highly unlikely that my friend will ever notice, either, that the crack in his front walk is a long, crooked gun pointing right at his door. But how could he lie

¹ Mildred Clingerman, "The Eyes Have It," *Atlantic Monthly*, December, 1956, p. 111.

for two weeks in that hospital room with the plaster ceiling and not see the angel overhead? True, the angel sometimes, late in the afternoon, put on a Mexican sombrero, thus lightening the atmosphere somewhat; but the legless Crusader riding the legless horse still pursued the fat toad who was trying to swallow the wrong end of a toothbrush.

"Don't you find this room a little too busy?" I asked, a day or so before he was allowed to go home.

"Busy?" he snorted. "It's dull as ditchwater. Before you go, pull down that window shade for me, will you? I think I'll take a nap before dinner."

With the shade down, the Crusader turned into a Ubangi woman carrying a monkey by the neck. I *think* she was headed for the cathedral in the corner, but she may have had her eye on the old-fashioned meat grinder. I couldn't stay to find out. Visiting hours were over.

I rode down in the elevator with a man who looked exactly like the turkey I once raised, and then couldn't bring myself to kill and eat, because he reminded me so much of sore throats wrapped in red flannel.

I caught a taxi outside, and after several blocks the driver pointed to an ugly building with a yellow cupola. "See that?" he said. "Ever notice how much it looks like an egg yolk with a toothpick stuck in it?"

I smiled and nodded, but the truth is, it looks like a knitting needle rammed viciously into half a beach ball. Why can't people be more observant?

Mildred Clingerman



Under this title beginning with the typical familiar-essay designation of "On," one of America's best-loved essayists, inspired by the coming of the roomette, reflects on the joys of the Pullman berth.

B. ON PULLMANS²

I suppose a man can't ask railroads to stand still. For twenty or thirty years the railroads of America stood about as still as was con-

² From E. B. White, *One Man's Meat*. Copyright, 1942, by E. B. White. By permission of Harper & Brothers, Publishers.

sistent with swift transportation. The gas mantles were removed and electric light installed, but outside of that the cars remained pretty much the same. It's only in the past few years that the railroads, fretting over the competition from busses and planes, have set about transforming their interiors into cocktail lounges, ballrooms, and modern apartments.

In my isolated position here in the country, I have plenty of time to study Pullman trends—which are readily accessible in full-page color ads in the popular magazines. I note that the Pullman Company, although emphasizing the high safety factor implicit in Pullman travel, is advertising a new type of accommodation called, somewhat ominously, "S.O.S." This is the Single Occupancy Section. It is for the dollar-wise and the travel-wise, the ads point out. From the illustration, the single occupancy section appears to have a dead body in it, hooded in a sheet, bound and gagged. There is also a live occupant—a girl in a pink dressing gown, apparently in the best of spirits. More careful examination of the photograph reveals that the dead body is nothing more nor less than the bed itself, which has reared up on its hind end and been lashed to the bulkhead, while the occupant (who is "single" of course) stands erect and goes through the motions of dressing in comfort.

I feel that the Pullman Company, in introducing the note of *comfort* into its adventurous calling, is perhaps slipping outside the particular field in which it has made such an enviable reputation. This being able to stand erect in an ordinary single berth and dress in something like ease— isn't it likely to destroy the special flavor of Pullman travel? I don't take a night journey on a railroad for the sake of duplicating the experiences and conveniences of my own home: when I travel I like to get into some new kind of difficulty, not just the same old trouble I put up with around the house.

Travelers, I will admit, differ temperamentally, differ in their wants and needs; but for me the Pullman Company will never improve on its classic design of upper and lower berth. In my eyes it is a perfect thing, perfect in conception and execution, this small green hole in the dark moving night, this soft warren in a hard world. In it I have always found the peace of spirit which accompanies grotesque bodily situations, peace and a wonderful sense of participation in cosmic rhythms and designs. I have experienced

these even on cold nights when I all but died from exposure, under blankets of virgin gossamer.

In a Pullman berth, a man can truly be alone with himself. (The nearest approach to this condition is to be found in a hotel bedroom, but a hotel room can be mighty depressing sometimes, it stands so still.) Now if a modern Pullman proposes to provide headroom for everyone, it will have to answer for whatever modification this may cause in human character. The old act of drawing one's pants on and off while in a horizontal position did much to keep Man in a mood of decent humility. It gave him a picture of himself at a moment of wild comic contortion. To tuck in the tails of a shirt while supine demanded a certain persistence, a certain virtuosity, wholly healthful and character-building.

The new single occupancy section, besides changing all this and permitting a man to stand erect as though he had no ape in his family background, has another rather alarming feature. The bed not only is capable of being cocked up by the occupant, to resemble a cadaver, but can be hoisted by a separate control from the aisle by the dark, notional hand of the porter as he glides Puckishly through the car. It does not sound conducive to calm.

E. B. White



The following selection is written in a long-popular familiar-essay tradition—leisurely, personal, reflective, less interested in arriving at a destination than in enjoying its journey.

C. STILL FISHING³

However numerous may be the hosts of the modernists among the angling brethren, the still fisherman is with us yet, be he the barefooted boy or the ancient, loath to take up what may seem to him new methods. I take delight in seeing the barefooted lads, now that school is over, making their way to the rivers, ponds, and brooks, the inevitable can of worms in their pockets.

Ponds, brooks, running and quiet water—and just water—all

³ From August Derleth, "Country Calendar: Summer," *Country Book*, Summer, 1943, pp. 44-46.

have a fascination for mankind, one that may undergo mutations but never fades, and the still fisherman has a closer kinship to water than his more enlightened brethren who use artificial flies and plugs and come to the sport garbed in the most recent fashions, and a superfluity of advice, little of which will be of any service. The still fisherman needs only a shady spot, good water, his simple pole, and his bait; if need be, he can cut himself a willow twig to hold his catch—but it is far less important that he catch anything than it is that he have the enjoyment of his leisure.

Still fishing, say the more aloof angling brethren, is a kind of loafing. How mistaken it is to think of loafing as evidence of the error of someone's ways! It is as much an art to loaf as it is to create, and the man who forgets how to loaf is an object of pity, indeed. It is more to the point to examine modern angling methods with a view to determining just how much the claptrap of modernism has diminished rather than added to the pleasures of this most common of all summer sports. There are good cases for each side of the question, but it is undeniable that the modern angling enthusiast has little of that pure pleasure that comes from watching a cork dance on quiet water, from feeling the first tentative tugs at a line leading into the mysterious depths of a pond or river, the tremors that flow down a pole to the hands at its base—none of this; in excitement, perhaps, there is no difference, but I contend that the still fisherman combines the pleasure of sport with the delight of loafing, while the modern enthusiast has only the thrill of his game.

Be that as it may, it is the still fisherman who is the traditional angler—the barefooted boy who trudges to his favorite fishing hole as soon as he is freed from school in June, the oldster, his responsibilities lessened with the years, who can take himself off in a rowboat to the wing dams and the islands where he fished years ago, and where he fishes yet. There is nothing to equal their pleasure, save only that kind of boy's magic that comes out of lying on a hill in summer and watching the clouds go by—and that is but another kind of loafing, a kind of still fishing, too, with less tangible but no less worthwhile game. Indeed, all loafing is a kind of still fishing, and it ceases to be only when a man has forgotten how to loaf, when his leisure is spent aimlessly, without profit to either

his mind or his spirit, and he comes to know the weight of years as no one who truly knows how to loaf ever knows age.

The still fisherman is a symbol, not alone of a tradition, but of a way of life.

August Derleth



Like Lamb's familiar "Dissertation on Roast Pig" mentioned above, this reflection on a peculiarity of American speech purports to be the result of a scholarly investigation. Compare its crispness and directness with the style of "Still Fishing."

D. UH HUH?⁴

Four years ago, as a British immigrant struggling with some of the eccentricities of the American language, I was continually puzzled by a nasal honking sound which seemed to recur in nearly all conversations, though I seldom saw it in print. I started to tackle it as a problem in semantics.

First, I went to the dictionary. Unfortunately, it wasn't listed, though I looked under E for *erh her*, H for *huh unh*, and U for *uh huh*. Nothing daunted, I decided to listen carefully, jotting down parts of the conversation in which the word was spoken, in order to learn its meaning. I found the term "meaning" to be a classic example of British understatement. The word—if it may be called a word—had not one but twenty meanings. Consider these typical excerpts from my notes:

1. "Do you like spinach?"
"Unh unh." (*No, certainly not.*)
2. "Would you like to see something nice?"
"Uh huh." (*Yes!*)
3. "Have you written that letter?"
"Unh unh." (*No.*)
4. "I have been all round the world."
"Uh huh?" (*No, really?*)

⁴ Mary Maxtone, "Uh Huh?" *Atlantic Monthly*, February, 1945, p. 113.
By permission of the author.

5. "Where are you going?"
"Uh huh huh." (*I don't know.*)
6. "Will you do me a favor?"
"Uh . . . huh." (*Well—yes.*)

A fascinating study! To my untrained ears, the pronunciation seemed to be exactly the same each time; I later learned the immense variations of accent and inflection, the subtle nuances of tone, which could give such different meanings. I discovered the spelling, which, although not standardized, usually consists of *u-h* *h-u-h* for the affirmative and interrogative, and *u-n-h* *u-n-h* for the negative. I even found out the regional characteristics: in the South, it has four syllables; in the West, it is pronounced *erh her*; in the Middle West, the faint rumble of an *r* can be detected.

My next step was to attempt to add the new word to my own vocabulary. I practiced it frequently, and went around muttering "Uh huh, uh huh, uh huh, uh huh" until my friends began offering me Kleenex.

One day at a dinner party I tried it.

"Would you like some potatoes?" asked my hostess.

"Uh huh," I replied bravely.

"Oh, so you're on a diet!" she exclaimed, and passed me my plate potatoless. Irritated, I attributed it to her poor hearing.

A few days later, I was asked the usual question: "Do you like living in this country?"

"Uh huh!" I answered enthusiastically. The questioner looked pained and surprised, and murmured that that was too bad.

In the middle of a long story, a friend of mine said politely, "I do hope I'm not boring you."

"Unh unh," I said, trying very hard.

I never heard the end of the story, and my friend hasn't spoken to me since.

Mary Maxtone

◆

Reminiscence, often nostalgic, is another common source of familiar-essay material. Notice how much material Bromfield includes below which would be out of place in a process article on "How Maple Syrup Is Made."

E. SUGARING OFF⁵

All the year round until late in February, the sugar camp belongs to the wild things. Then one morning when the snow begins to melt and the earth to heave and the fields and pastures to stream with water, men come to the place and take it over. There is a great bustle and activity and the evaporator is turned right side up and a big fire built under it to boil out last year's sticky syrup and leave it fresh and clean for the new boiling. Outside the shed the big iron butchering kettle is suspended over another fire and water is heated in it to wash out the sap buckets which have been piled high in a corner of the shed for nearly a year. In my grandfather's day the sap buckets were made of wood and a couple of weeks before an expected run of sap they had to be lined up and filled with melting snow water from the spring run to swell and become watertight again. It was a lot of work but there was something special in the rite which is missing in these days of metal buckets. I think the seasoned ancient wood, soaked year after year with fresh sap, gave a special flavor to the syrup.

Our sugar bush lies all the way along a north slope on the side of the hill where the sandstone crops out among the big beeches and oaks and sugar maples. It is the last place on the whole farm to thaw out and so the sap runs late, but is, I suspect, all the sweeter for its lateness. The crude paths cut among the young trees and underbrush to permit the passage of a wagon to collect the sap from the trees, run up and down, dangerously, across big rocks and through miniature ravines. When the ground is thawing and streaked with melting snow and water streams everywhere, the almighty tractors can't do the job. The front rears up in protest on a steep slope or the big wheels slide helplessly around. Gathering sap is a job that only horses can do and for my money only horses should draw the big sled with the three-hundred gallon tank. A tractor would be a desecration.

There is something beautiful and satisfactory in the sight of the two big iron-blue Percheron mares, Queen and Sylvia, seen from a

⁵ From Louis Bromfield, *Pleasant Valley*. Copyright, 1945, by Louis Bromfield. By permission of Harper & Brothers, Publishers.

distance among the bare trunks of the big trees against the snow-streaked hillside. For me it brings back memories of pleasanter times when living was easier and people had a chance to know each other in the leisurely comfortable way of neighbors in a Currier and Ives farm picture.

There are lots of reasons why I should like to be twenty years old again, but one of the reasons I am glad I am middle-aged is that it makes me old enough to remember what living was like and what farm life was like before there were automobiles and tractors and airplanes. I am not yet old enough to sit dreaming of the past but I know that life had values in those days which are gone forever, unless someday the world begins all over again. The sight of the big Percherons among the trees brings back all those values which my grandfather knew as well as any man of his time because values were important to him. He did not simply take them for granted. He was intelligent enough to know what a good life he had and to savor it.

And the sight of the big blue mares brings back memories of my grandfather's sugar bush where we used to boil sap round the clock during a big run. It was a big shed, bigger than our own, with bunks built in it where one could sleep or snatch a nap after building up a roaring fire under the evaporator. With him sugar making was a kind of rite celebrating the return of spring. My uncles and my father and friends from town joined him and ate chicken and sweet potatoes roasted in the red-hot coals and they drank hard cider until the sky turned gray and then frosty blue and they went to the barn to harness the big horses and make the rounds of the buckets brimming with sap at sunrise.

There is a kind of excitement which tinges the whole ceremony of sugar making, for it is the symbol of the breaking up of winter and the coming of spring when the sap rises in the trees and the first faint flush of green follows the streaks of melting snow. The cress begins to grow in the spring run and the chickadees and sparrows to call. After the death of winter it is rebirth, the beginning of hope, a new year with the promise of plenty. Even the dogs and horses feel it. The big mares stamp the earth and toss their heads and their breath steams as they snort in the frosty air of early morn-

ing or evening. And the dogs go mad running in circles round and round the sled, chasing rabbits and squirrels that never were save in their imaginations.

Few things on earth taste so good as the syrup of the first sugaring off. It is fresh and new, the very essence of the earth and the budding trees and the wakening spring. You can smell it in the steam from the evaporator and taste it in the hot syrup lifted from the vat in the big ladle.

Boiling down at night is the pleasantest of all. The sap boils and the steam smells of syrup and the fire under the evaporator throws shadows against the gray weather-beaten wall of the shed. On the ground, close to the evaporator, lie the dogs, grateful for the pleasant warmth, sleeping heavily after all the foolish running they have done all day. And in the corner is a jug of cider or maybe something stronger, and seated on logs or cordwood you sit around and tell stories about the Valley and the people who lived there before you were born and trod this same earth that is beneath your feet and tapped the same big maple trees. A kerosene lantern casts a pleasant yellow glow over the whole scene. If you go outside into the frosty air there is the sound of the rustling and scurrying of the wild things which have come up to stare at the strangers who have invaded their territory. And sometimes if you turn the electric torch in the direction of the big fallen chestnut a hundred yards away the light will catch the reflection of a dozen or more eyes that gleam like green jewels in the darkness—the eyes of the raccoon and rabbits and possum and muskrat that have found the new spot a little way off, where you leave apples and potatoes and corn.

In that weather-beaten shed you are very close to the earth and to security and peace and indeed, very near to God.

Louis Bromfield



The following essay was written by an English lord after touring the United States by bus. Note the leisurely style, the allusions, the digressions, and the humor which stamp it as a familiar essay rather than a sustained narrative of a trip or a report on bus travel in the United States. (The title alludes to John Steinbeck's novel, *The Wayward Bus*.)

F. THE UNWAYWARD GREYHOUND⁶

The bus, as a means of travel, has an ignoble reputation—perhaps because it has an ignoble name. When I was a schoolboy it was still called an omnibus, while the vehicle which took us out on mid-term treats was called a charabanc, a name with a certain dignity even when cockneyized, as it invariably was, into “sharrybang.” Bus, however, is no name at all—merely, as we all learned at school, the tail end of a Latin dative.

Having allowed itself to get such a bad name, how can the bus hope to redeem itself? How, for example, can it ever take that rightful place in literature allotted already to its rivals, the train and the airplane? We have, it is true, *The Celestial Omnibus*. But who would ever write of *The Celestial Bus*? At the best it can hope only to be *Wayward*—or to provide a stop for Miss Marilyn Monroe.

America, however, the innovator in all things, has sought to elevate the status of the bus by calling it a Greyhound. It is by Greyhound that I have lately been traveling from one end of the United States to the other. When I told Americans that I intended to do this their reaction was twofold. There were those who looked surprised and shocked, like the gentleman in San Francisco who remarked, with laconic contempt, “Fourth Class Travel!” And there were those who thought it a wonderfully romantic plan, rather like following the golden road to Samarkand on the back of a camel. “You’ll really see the country,” they said. “And just think of all the fascinating people you’ll meet!”

These ideas proved to be more or less false. I have, in my time, traveled in buses in many lands. I have traveled in Italy, to the music of Italian opera on the radio—so rhythmical that it seemed to be the vehicle’s motive power. I have traveled in Greece, where we would make wide detours to load on board the entire stock of furniture of a house-moving passenger, continuing our journey with an elaborate Victorian *armoire* roped on behind, and a full-length mirror in which following motorists admired themselves with gestures of amusement.

⁶ From Patrick Kinross, “The Unwayward Greyhound,” *Atlantic Monthly*, July, 1957, pp. 96–98. By permission of the author.

I have traveled in North Africa, in the company of hens and goats and veiled Arab ladies, so bundled up in calico from face to toe as to be indistinguishable from the bundles of baggage around them. I have traveled in Asia Minor, where the journeys—especially along the Russian frontier—were so hazardous, and often lasted (with late starts and breakdowns) for so many days, that the passengers grew into an isolated, united community, as intimate as people who have lived all their lives, and may very likely die, together. On such journeys I did indeed meet “fascinating people.”

But Greyhound life is different. In the first place, “Fourth Class Travel” or not, these streamlined, silvery creatures provide a degree of comfort undreamt of, not merely in the buses of the rest of the world, but in the railroad coaches and airplanes of America itself. For hundred-mile stretch after hundred-mile stretch I would recline, tilted back in my lushly upholstered seat, stretching my legs luxuriously out before me. (The legs are long, and in Turkey I sometimes had to pay for two seats to fit them into the bus at all.) I breathed deep into my lungs the welcome draughts of air-conditioning, sometimes so cool as to demand a sweater, doing duty for a shawl, around my shoulders, like the indoor mink summer stoles thoughtfully provided by Neiman-Marcus for the ladies of air-cooled Texas.

I enjoyed a speed and a smoothness of movement which enabled me to read one paper-backed book after another or to look over the shoulder of the passenger in front of me to reach such magazine snippets as “How to Join a Nudist Camp” or “Why I Strip for a Living.” The only comfort lacking in all this was a bus hostess—and I have read that on some of the new double-deckers even these are soon to be provided.

I had to remember, nonetheless, that this was “Fourth Class Travel,” and to remain a little vague, in First Class social circles, about how I had arrived and how I was going to leave—usually remarking, with a noncommittal shrug of the shoulders, “By road.” In Omaha, Nebraska, I embarrassed my hosts by asking to be met at the bus station. Luckily it was a Sunday, and the station was downtown, so nobody very much saw us. In Reno, Nevada, my host, a man with a nice sense of incongruity, took special delight in

transferring me direct from my bus to a two-color Rolls-Royce, 1956 model, painted in Vanderbilt maroon and caramel cream.

In this way—the Greyhound way—I “saw the country.” I saw its “hiways,” its “thruways,” its “expressways,” and its “freeways.” I read much of its roadside literature: “Gas. Beer. Coke. . . . Trash Can, Picnic Table Ahead. . . . Speed Checked by Radar. . . . Christ Died for Our Sins. Go to Church. . . . Big Blue Tube—is like Louise—you get a Thrill—from every Squeeze.” I was able to observe the infinite variations of its motel architecture, from Colonial to Spanish to Mexican Indian to “Super-Futuristic.”

I was able, every two hours, to drink a drink (nonalcoholic) or eat a jaw-straining sandwich in bus stations and roadside cafés. I grew familiar with their warm smell, compounded of hamburger and hot milk and cardboard; their armory of intimidating machines, steaming for coffee or freezing for ice cream; the bright but time-worn plastic leather of their bar stools and booths; their counters stacked with candy and souvenirs and their racks with such enticing magazines as *Uncensored Confessions* and *Daring Romances*, *Confidential*, *Top Secret*, and *Whisper*; and, accompanying all, the monotonous psalmody of the juke box, canned and unchanging from coast to coast.

I appreciated also the innumerable products of the American inventive genius, in the form of coin-in-the-slot machines for every imaginable purpose: a rocking horse in the bus station of Houston, Texas; a machine in that of New Orleans to give you “new pep and energy” by means of a severe shaking the moment you stood on its platform; another on the Ohio turnpike that supplied oxygen, together with a “mechanical valet” dispensing shave cream, toothbrush, nail clippers, and styptic pencil. Above all I enjoyed the assembly lines of jackpot machines in Nevada, with their all too inviting levers, and the last long, half-hour stop at the frontier to enable passengers to get rid of their change before passing into the more strait-laced state of Utah.

Between buses I did see something of the country; and from their windows, as never from those of a train, I saw such remarkable places as Intercourse, Truth or Consequences, Surprise, and (successively in Arizona) Bagdad, Siberia, and Ludlow.

"Fascinating people," my friends had suggested. Well, yes. But in this respect I fear I was an outsider. The hardened Greyhound traveler thinks nothing of living on his bus for two or three days and nights at a time, as he travels from Buffalo to Salt Lake City; and since nothing draws people together so much as shared discomfort, a community spirit grows up among those passengers who have spent a number of sleepless nights on the bus together. But as a Sybarite, who invariably left the bus toward eight o'clock in the evening, after a mere twelve or thirteen hours, to spend a night in a hotel, I was excluded from this.

Most of my fellow passengers were as silent as I. When they did talk, their remarks served as a rule to point the regional distinctions of a continent only a few degrees less various, with its forty-eight states, than Europe, with its twenty-six countries.

There was the talkative hillbilly farmer from the foothills of the Great Smokies in Tennessee, and the equally talkative nursery gardener from Florida, in front of us, who listened to him for a while and then exclaimed, "I never seen a mountain." He shook his head with distaste. "A thousand feet you say? That's too high for *me* to get up."

There was the truck driver who was returning thankfully from California to his home in Michigan. "California," he said, "stinks. Nothing ain't no good there—not even the women." The coffee, he added with disgust, tastes of soapsuds; moreover you never see the sun for the smog.

At the frontier between Louisiana and Texas a Texan got on the bus, wearing a ten-gallon hat. He was tipsy and he carried a mandolin. Instead of playing this instrument, as he might well have done, he flung it up in the rack, sat down beside me (though the rest of the bus was almost empty), and proceeded to enlighten me, with some incoherence, about the technical processes involved in the extraction of oil from the soil of Texas. This at least enabled me to add a new social species to my collection: one who is boring about boring.

The bus drivers themselves sometimes talked just a little. At each station, over the microphone, they would chant a long, lugubrious litany of the various places at which we were to call, incom-

prehensible to all but regular churchgoers; and on the bus itself there was an occasional driver who, in a similarly singsong voice, liked to impart information as to the sights to be seen around us:

"Look, folks, there's a buffalo on this pasture to your left. . . . This is Taos, folks, one of the largest art colonies in the world. It contains sixty-five resident artists and fifteen art galleries. . . . On the right there you have the ranch at which Eddie Anderson spent a vacation, shooting elk, two years ago. He will be familiar to you all as that talented artist, Rochester, in the Jack Benny show." But as a general rule a silence reigned, as blessed as on any train.

There are, of course, buses and buses. There was the crowded one which took me to Forest Lawn Cemetery in Los Angeles, its driver causing general laughter when he remarked, "Well, we don't have room in here for one more soul, do we?" There was the bus up in Vermont, more like a station wagon than a bus, which delivered mails that the driver flung out casually and joyously along the roadside, without stopping. And there was the sight-seeing bus that toured me around historic Boston, past Paul Revere's house, the Old North Church, and those sites made memorable by the deeds of the hated redcoats, the driver reverently calling for a moment's silence in memory of "the men who gave their lives in back of this bus at the Battle of Bunker Hill."

Patrick Kinross



The three following essays are student-written. The first is an example of childhood reminiscence, the second of making light of a personal affliction, the third of the personal turn which the familiar essay can give to definition.

G. GRANDFATHER'S BOOTS

My grandfather knew that boots fascinated me. Many times I've heard him remark, "Well, those boots carried me all over the back forty today." Then he would glance at me. If I seemed impressed, and was taking his remarks seriously, he would grin, and stoop to pat my head affectionately. My fascination for boots dated back to the autumn night that Grandmother had read "Puss in Boots" to me. In one corner sat my grandfather. After the story

had ended, he assured me that when the old cat had died, he had sneaked its boots away. These were the same boots which carried him all over the farm so tirelessly each day.

"Look, Sissy," he would say; "see these boots? They keep my feet dry and warm. If I wore shoes, mud and water would seep in. No sir, nothing like boots to wear on a farm."

That Christmas he presented me with a pair of red boots. Each day I wore them to school. Many times I let my schoolmates wear them a few minutes in return for a crayon or a partly filled color book. The boots proved to be a gold mine, and I cried bitterly when I outgrew them.

Grandfather often allowed me to help clean his boots. He'd show me how to remove the mud carefully. Many years later I realized that he usually gave me a worth-while lecture which was concealed by his talk about magic boots. "I tell you, if I hadn't had old Puss' boots today, I'd have fallen into that hole. Those boots just naturally guided me right by it." As an afterthought he'd add, "Now see, you must clean them good or the rubber will crack. Remember that nothing is worth doing unless you do it to the best of your ability." His lessons were made painless by the methods which he employed. Needless to say, the hidden lectures and the fable of Grandfather's boots have remained together with me.

Each day at the supper table, Grandfather would ask me if I had finished my chores. If I could truthfully say "Yes," then he would roll down the tops of the boots, and I was allowed to wear them until my bedtime. Once temptation was too strong—I fibbed. That day I had forgotten to water the chicks, but dreaded to think that I would not be allowed to wear the boots. As a punishment for fibbing, Grandfather forbade me even to touch his magic boots for a week. I was heartbroken, but he was not to be swayed by tears. In vain did Grandmother try to divert my thoughts by reading "Cinderella," "Sleeping Beauty," or "Tom Thumb." At the end of the week Grandfather said only one short sentence. "Look, the magic boots are happy again." How sad I was to think that I had caused the boots to feel unhappy. I firmly resolved never to neglect my work, or to fib, again.

Grandfather's vivid imagination often took me across the coun-

try with his magic boots. He would tell me how "they just carried me right up to a bird's nest." With them I saw the new baby pigs, the black berries hanging lush on a bush, the creek as it traveled along, the new fence, and a maple sapling which grew by the little waterfall. I heard the cows lowing, bees buzzing over clover, a whippoorwill singing, and the quietness of a dense forest. I smelled the goodness of newly turned earth, and the pungent odor of wild roses which vined over the fences.

If I daydream long enough, I can still hear Grandfather telling me how he acquired his magic boots. Then I am inclined to decide that it was he who had the magic, and that boots are just boots.

Mae L. M. Carter



H. THE RUNAWAY NOSE⁷

Drip, drip, drip! I feel like a leaky faucet. Day and night, summer and winter, I am troubled by a nose gone wild. The doctor described my case as asthma provoked by an allergy.

In the spring, a young man's fancy turns to thoughts of love. In this respect, I am no different from other men my age, but the springtime is the time of pollination for the grasses and trees. I am quite allergic to the pollen of grasses and trees. During the other months I have only yeasts, molds, house dusts, and cat's fur to breathe. When the springtime arrives though, my nose really goes all out to make me miserable.

Many times I wish I could trade my nose in on a new model, but the resale value of asthmatic noses is so low that I would never be able to get a satisfactory bargain. I could live inside an oxygen tent or wear a gas mask all the time, but I would miss so much of life that it would not be worthwhile. It has been suggested that I stop breathing. The fellow who suggested such a measure has never been a great friend of mine, and I suspect an ulterior motive.

Many people have seen me blow my nose with a large red handkerchief. To these healthy, clear-headed people it may seem funny, but to me it is a necessity. I could carry two or three normal-sized white handkerchiefs, but I would also need an extra pocket to put

⁷ From the *Green Caldron*.

the used ones in. I have been called an alcoholic because of my bulbous red nose and my bloodshot eyes. The symptoms may be the same, but the cause is different. Lack of sleep and a running nose give the impression that I am an alcoholic in the last stages. The running nose keeps me awake and lack of sleep keeps my nose running. This is an eternal circle which has me in a dither from day to day.

A short while ago I had one highly embarrassing experience because of my allergy shots. These shots build up an immunity to the different things which set off the asthma reaction. One night I was in the process of taking my weekly shots while playing a game with a friend of mine. Just as I lost several points and mentioned the fact, another fellow in the house walked in. He stared at the syringe in my hand; then he glanced at the score card. The poor chap was under the false impression that I had lost the game and was paying off by injecting air into my veins. He leaped across the room and snatched the syringe out of my hand. "This can't go on!" he cried. "Don't you know gambling is not allowed in the house?"

Taking pills is another little action which sometimes causes laughter. I can never find the bottle when I need a pill, and the bottle is always popping up when I do not need a pill. There seems to be no solution to the problem of where to put the pill bottle where it will be handy and yet out of the way.

No matter what time of year, the pollen season or not, I am bothered by face powder and perfume. My nose is naturally sensitive, and all the more so when it is not clogged up and running. I have had to ask several young ladies to remove their face powder so that I would not sneeze when I danced with them. Situations which were less embarrassing than this have interfered with courtships.

I think that I have all my problems solved now. I met a young lady of my age who is also troubled by asthma. I have found that her companionship is quite enjoyable to me. She understands my misery, and she has yet to wear face powder. Although I may have once been destined to be a bachelor for life, there is a strong chance that I may become one of the many pinned men on campus, even

though I carry a big red handkerchief, take pills and shots, and sneeze when I come in contact with face powder.

Fielder G. Dowding



I. RAIN⁸

"Rain: Moisture condensed and then released from the sky"—that's all it amounts to as far as the dictionary is concerned. But to each individual it has its own personal meaning.

It makes a bookmaker worry about how a wet track will affect the odds he has given. It annoys a housewife because she has to postpone her washing. It makes a farmer wonder if it will nourish his crops or wash them away into soggy ruin, and him with them. That's not rain to him; it's life or death. To a child it is the reason he has to stay indoors, as he plaintively importunes the power which condemned him to this fate with an almost pagan chant: "Rain, Rain, go away, come again . . ."

For the comfortable householder it is an indication of security, an emphasis on how his well-ordered life protects him from elemental forces which would otherwise intrude. To the bum wandering aimlessly along it is an added discomfiture; now he has to find a flop somewhere on the inside; a friendly park bench, an inviting field are now sodden enemies in a drenched alliance with the all-pervading, saturating rain.

To the average observer it is pregnant skies growing darker and finally giving a violent birth illuminated by lightning and accompanied by thunder as an orchestral background. And then it is just a fresh smell in the air.

Ralph Brown

ASSIGNMENT

1. Look through the examples of the familiar essay above, noting the extent to which the kinds of writing and reasoning discussed in Parts I-III in this book appear in each. In "Uh Huh?", for example, you will find narration (Unit 2), process (Unit 4), definition (Unit 8).

⁸ From the *Green Caldron*.

Your results will make clear the fact that the familiar essay is not so much a particular kind of pattern or thought process as it is a special attitude toward the subject.

2. Choose a subject on which you will enjoy writing a familiar essay: some topic too trifling, some personal attitude too whimsical, some recollection too tender, to have been a suitable subject for the more earnestly intentioned papers which you have written previously. It may be an aspect of nature or a custom of man; a subject on which you have written seriously before, perhaps, and now wish to approach in a lighter mood; or a slight subject which you wish to treat with a pretense of great seriousness.

3. The familiar essay, as has been stated earlier, may take liberties with many of the rules necessarily observed in other kinds of expository writing, even with the principle of unity of content, so long as it is consistent in mood. To make this fact clear, try your hand at several brief essays on the same subject, approaching it in as many different spirits. You may, for example, recall a certain childhood incident and reflect on it humorously, nostalgically, regretfully, cynically, and so on, depending on the mood you are in, the attitude you wish to express toward it.

4. Test your recognition of the familiar-essay spirit by seeing what elements of it you can find in *The Preliminaries*—"The Tyranny of the Tomato" (p. 30), Unit 1—"The Silence of the Sea" (p. 48), Unit 2—"Night Flying" (p. 71), Unit 3—"Alternatives" (p. 96), Unit 4—"Baked Beans" (E, p. 112) and "How to Make an Ice Cream Soda" (p. 123), Unit 5—"Menfish" (p. 130), Unit 6—"What I Am Versus What I Want to Be" (p. 163) and "The Downfall of Christmas" (p. 167), Unit 7—"Competitive Cooks" (p. 180), Unit 8—"The Ruana" (p. 218), Unit 9—"Athletes" (p. 231) and "The City with the Big Shoulders" (p. 257), Unit 10—"Farewell to the North Woods Guide" (p. 271), Unit 11—"We're Not So Different, Indiana" (p. 330), Unit 12—"Education by Books" (p. 343), Unit 13—"Gussy" (p. 417).

◆ The Summary

As a beginning college student faced with one or more lecture courses, you may have found yourself regretting that you cannot write shorthand and thus capture every word that falls from the lecturer's lips. It is a needless regret; as a matter of fact, those of you who are familiar with shorthand will be unwise to attempt to take a lecture down in its complete form. Such a procedure not only will prove time-wasting later but will rob you of valuable practice in summarizing.

Faced with the maze of details with which every aspect of your daily existence is filled, you are constantly forced into some type of condensation in an effort to retain such elements of the whole as are truly significant. In college, you must not only take lecture notes but summarize chapters in your texts or in supplementary readings, and perhaps write synopses of stories or novels. Outside, you will find yourself striving to get the gist of a speech, of a news report, of an article on current affairs, of a new technical work in your own professional field. You may make use of the outline, the skeleton form of summarization which is taken up in detail in Unit 17; or you may condense the essential material into readable paragraph form, a practice resulting in what is variously known as the abstract, the digest, the précis, the summary.

The kind of summary appearing in the popular magazine digests is not necessarily the best for practical purposes, for it usually consists only of selected chunks of the original (the flashier portions) skillfully glued together by editorial transitions, being aimed

chiefly at maximum reader appeal. For your own purposes of getting at and briefly recording the essence of the information which the author has set forth at length, reader interest may well be sacrificed in favor of a more sober and better-balanced type of condensation.

1. **The object of summarizing is to select and record the main points from the author's wealth of material.** A good writer, as we have seen, uses all kinds of devices in order to impress his main issues upon the reader. He repeats them, perhaps several times, in different words; he uses analogies and figures of speech; he fills his article with descriptive detail and narrative example. But the successful summary will pick its way through all of these purely rhetorical devices and arrive at concise statements of the essential ideas only.
2. **The length of a summary will be determined by your needs.** You may reduce a 500-page book to half its length, or you may state its theme in a single sentence, depending upon how much detail is required for your immediate purpose. The longer the material to be summarized, however, the shorter the summary is likely to be, in proportion, since all must be reduced to manageable form. Your instructor may perhaps suggest, for your practice work here, a summary of a certain length or proportion.
3. **The summary may consist of a single paragraph or of many, depending upon its length.** The number of paragraphs in the summary bears no relationship to the number in the original essay but should be determined by the usual rules of good paragraph development. The result may well be, as we shall see later, the use of one paragraph for each of the essay's main points.
4. **Apportion the space fairly, with due consideration for the importance of the material.** A more or less literal reproduction of one or more important paragraphs in an essay is not a summary (unless, of course, the author has included summarizing paragraphs of which you may take advantage). The summary should be the essay in miniature.
5. **Avoid, in general, the author's words.** Summary writing involves no question of plagiarism, since it does not pretend to be

an original undertaking in any sense. But if you depend too much upon the author's phrasing you may find yourself finishing with a fair hand-written copy of the material rather than a brief summary of its content. Putting an idea into your own words is the surest way to prove your understanding of it.

6. **Do not, however, write a paraphrase.** Such a recasting of an author's words into your own, for clearness, you may be asked to do for poems, in literature courses, for example, but the result is likely to be longer than the original. A summary is a condensation—a briefer as well as a simpler form of the original material.
7. **Read through the entire article before you start your digest.** In taking notes on a lecture, you are obliged to write them down as you go along, for in listening there is no turning back the pages. This process is likely to prove wasteful, however, as you will discover if you set about making a summary of the lecture from your notes; for you have probably included many details which were either repetitious or proved to be relatively unimportant when, reaching the end, you could look back and see them in their proper relationship to the whole. In summarizing reading material, such waste is unnecessary and can be avoided by completing the reading before you begin. Then you can see the details in their proper perspective, and any time you may have to spend glancing back at what you have already read will be amply made up for by the increased conciseness of your summary.
8. **Write your summary from the author's point of view, not from that of an outsider looking on.** So far as possible, keep the flavor, the tone, of the original. Especially avoid such expressions as "the author says," saving the strength of your predication for a clear-cut phrasing of *what* he says. Compare the information value of these two sentences summarizing example I on page 216:
 - A. Mark Twain discusses the meaning of the word *lagniappe*.
[This adds little to what the title and author lines tell us.]
 - B. *Lagniappe*, a Spanish word we picked up in New Orleans, means something extra thrown in for good measure.

[This tells us not merely that he said something, but what he said, from the first-person point of view used in the essay.]

- 9. Omit all extraneous comments.** The summary is no place to record your own opinion of the material condensed. Such comments as "The author says that he thinks socialized medicine a good thing, but I disagree with him" belong to the field of criticism and are entirely out of place here. "Socialized medicine is a good thing" followed by a digest of the facts offered in support of this opinion is all that belongs in a summary, which should be a condensation of the facts and opinions presented by the author—nothing more.

EXAMPLES

WHERE THE AMERICAN TRADITION LIVES¹

[1] A real national tradition is something that we live by rather than something that we talk about. We seldom try to define it; we feel that we don't have to, because if it is a real, living, moving force—and it is, if it is a genuine national tradition—we simply respond to it. We respond to it instinctively, because it is so deeply a part of our lives that it has us in its possession.

[2] The greatest of all American traditions is the simple tradition of freedom. From our earliest days as a people this tradition has provided us with a faith to live by. It has shaped what Americans have done and what they have dreamed. If any one word tells what America really is, it is that one word—freedom.

[3] This is a word that is eternally growing broader. If any single thing gives us reason to have confidence in the infinite future of the American people it is the fact that this most basic of our traditions is capable of infinite expansion. It does not limit us. On the contrary, it forever invites us to grow—to see beyond the horizon, to look ahead to a fairer and a brighter day, to develop and to strengthen the noble concept of brotherhood by which we live.

[4] I think we can say now that this national tradition is as strong

¹ Bruce Catton, "Where the American Tradition Lives," *Saturday Review*, July 6, 1957, pp. 7-9, 32.

and as healthy as it ever was. Today, as always in the past, its best and strongest defense lies in the reactions which individual Americans make when they find the tradition under attack. The tradition may be a national thing, but it resides finally in the hearts of men and women. These men and women do not always bother to work out elaborate rationalizations of their acts of defense. They simply respond instinctively to specific cases. When they encounter a situation which denies the tradition of freedom, an inner force which they do not need to define impels them to go out and do something about it. They move, without thought of what the cost to themselves may be, to put themselves in between the oppressor and the oppressed. They strengthen freedom simply by going ahead and living it.

[5] We find them, quite literally, everywhere. A state legislator in Florida discovers that his stand for school integration makes him a minority of one in his legislature; no matter, he goes on as he had started, and attainment of the brotherhood of man comes one step nearer as a result. A Catholic priest in Indiana finds immigrant farm laborers suffering medieval exploitation and injustice; he refuses to walk on the other side of the road but stops to demand that the exploitation and injustice be remedied—and, after months of unremitting effort, finally sees his demand made good; and fifty or sixty human beings move out of peonage into the sunlight of American life. A handful of Protestant ministers risk their careers to stand against bigotry and intolerance in their own Tennessee town—and, after a long struggle, see the area in which bigotry and intolerance can operate perceptibly narrowed. A young Oklahoma schoolteacher loses his job in order to make his lone protest against racial discrimination—and, telling why he had done so, gives a noble and eloquent explanation of the spirit that moves Americans who love freedom: "In a thing like this you don't stop to think. You just do what you feel you have to do."

[6] You don't stop to think: you just do what you feel you have to do. From the earliest days, the presence of that spirit in the breasts of American men and women has been our most profound national asset. It is where this tradition really lives. Not all the petty, malignant forces of reaction—the men who think the people

need a guardian and a keeper to guide their way into a blighting conformity; the men who dread freedom unless it be limited to folk who think and talk as they themselves would do; the men who believe that there should be classes and grades in American citizenship, and dread anything that tends to remove the barriers that set man apart from man—not all of these together, operating in a time of confusion and danger, can summon a force strong enough to beat down the simple, instinctive reaction that rises in the breast of the ordinary American when he sees American freedoms being cut down.

[7] We seem to have begun, in this country, with a demand for freedom of religious belief—in Plymouth colony and Providence plantation, in William Penn's settlement of Pennsylvania and in the charter for the first colonization of Maryland.

[8] We moved on to see that freedom must also mean freedom from foreign oppression, and fought the American Revolution.

[9] Then we came to see that there must also be freedom from domestic tyranny, and we put together the Constitution of the United States.

[10] We realized, also, that the mind of man must be free from dominion by government, and we added to our Constitution the Bill of Rights.

[11] We came, as well, to see that freedom has to be unlimited—that it has to apply all across the board, to men of all colors, all races, and all conditions—and we struggled through a terrible Civil War in order to make such an extension of freedom possible.

[12] All of these are not separate freedoms so much as they are varying forms of an undivided whole. For one of the things we have learned in this country is that freedom has to be indivisible. Anything that limits any part of it, for anyone, is a menace to all of us, a threat to the tradition by which we live.

[13] American freedom today is under attack—very often by people who insist that they are trying to defend it. In a short-range view conditions are extremely ominous. Yet I think if we look at our present situation long-range we can see that we have little reason to be afraid. We get waves of reaction in this country, periodically, in times of extreme national stress, and the great national

tradition comes under attack—seems, indeed, to be in a fair way to be overwhelmed entirely. But the waves always pass—with however much incidental injustice and oppression for certain individual victims—because the instinct in the American mind and heart which the tradition is based on is, finally, irrepressible.

[14] In the early days of the Republic we had, for instance, the Alien and Sedition Acts. Europe was torn by a great war and by an unpredictable revolutionary movement. America's position seemed insecure; external pressures were becoming all but intolerable, and men hardly knew which way to turn to find national security. Out of this came these almost unbelievably repressive laws. Freedom of the press and freedom of speech were effectively outlawed. It was made a crime to criticize acts of the national administration. Editors who spoke out against these laws were imprisoned. Thomas Jefferson's mail was opened, in the hope that some paragraph or sentence could be found on which he could be arrested for sedition. A man who tried to get signatures to a petition to Congress urging repeal of these laws was arrested and sentenced to jail. Lawyers who defended victims of this oppression were denounced by judges as traitors. To all appearances American freedom had been done to death.

[15] All of this lasted two years or more. Then came a change. Jefferson himself, against whom so much of this attack had been directed, became President. The laws expired. The freedom that had been assailed so malevolently was restored—stronger than ever for the very virulence of the onslaught that had been made upon it. Today the men who inspired and supported the Alien and Sedition Laws are remembered only because they have come to symbolize the stupidity and the viciousness of those who tried, briefly and unsuccessfully, to turn backward the mainstream of American life.

[16] Similar things have happened at other times. During the early part of the Civil War a brigadier general in the Union army was called before a Congressional committee and questioned because of suspicion that he had been having traitorous dealings with the Confederates—his real offense being that by following the instructions of his superiors, and returning fugitive slaves to their

Maryland owners, he had given offense to the powerful and suspicious abolitionists who were rising to dominance in Congress. He was accused of nothing whatever; indeed, he never quite realized that he was even under suspicion; but he was finally removed from command and sent off to prison by a War Department which dared not oppose a powerful Congressional committee, and his career was ruined. He was released, finally—not exactly cleared, because nobody had ever formally accused him of anything, so there was no charge from which he could be cleared—but at least released. And the episode comes down in history as a melancholy illustration of the way in which fear and hysteria, operating together, can lead even a committee of Congress to narrow the area of American freedom and justice.

[17] I have cited two cases out of the past. There are many more that could be cited, some of them, indeed, matters of tolerably recent memory. But the thing to bear in mind is that these spasms to which we are now and then subjected are always of temporary effect. We do come out of them; their authors pass on and are forgotten, surviving only as melancholy footnotes in history; and our great tradition, down the years, grows broader and stronger despite these temporary setbacks.

[18] We are today emerging from the latest of these spasms of terror. We have seen some highly discouraging things in recent years. We have seen an atmosphere in which the mere fact that a man was accused of something was taken as proof of his guilt. We have been reminded of Mark Twain's comment on the reign of terror that prevailed in late medieval times under the Doges of Venice, when a committee on public safety received anonymous accusations against the loyalty of citizens; as Mark Twain remarked, if the committee could find no proof to support an accusation, it usually found the accused guilty on the ground this simply showed how deep and devious and inscrutable the man's villainy really was. We have witnessed an era in which it was widely taken as a crime for an accused person to invoke the Bill of Rights itself in his own defense—as if the provisions of the Bill of Rights were not meant to operate in precisely a time like the present. We have seen times in which no one in authority seemed willing to

place the slightest amount of trust in the innate loyalty, good faith, and intelligence of the American people; times which led former Senator Harry Cain to burst out with the cry: "A whole clique of spies could hardly do as much damage to us as could our failure as a government to have confidence in the people."

[19] We have seen all of this, and we can still see too much of it if we look around carefully. Yet the crest of the wave is passing. It is passing because the American people are responding once more to that deepest and most profound of all of their instincts—the instinct to defend the tradition of freedom when it comes under attack. It is passing because the courts of America have stood firmly in defense of individual liberties. It is passing because many groups and individuals have stood up for the rights of their fellow Americans. . . .

[20] When I say that the crest of the wave is passing I do not mean that no threats to liberty exist. Arbitrary censorship both by private and governmental groups has continued to affect a wide area of American life. Government restrictions on the flow of information are still excessive in some agencies. Much confusion remains in the administration of security measures; some unfair procedures have become institutionalized. The pressures of conformity are still strong in many places. Yet I feel confident that the American tradition will flourish in the future as it has in the past. That tradition, to repeat, is something that lives inside of us. It is not a set of laws; and freedom itself is not simply the absence of restraint. Rather, it is an abiding inner faith that cannot be limited by doubt or by confusion or by fear. It is something built into the American soul, and in the long run it is unconquerable.

[21] The secret of the American tradition is freedom—freedom unabridged and unadulterated, freedom that applies to everybody in the land at all times and places, freedom for those with whom we disagree as well as for those with whom we do agree.

[22] And the secret of freedom, in turn, is—just courage. The kind of courage, welling up instinctively in the breasts of individual citizens, which over and over again leads to the kind of actions that are commemorated in the experiences I have been writing about; the kind of courage which led the poet to cry:

Yet, freedom, yet, thy banner, torn but flying,
Streams like the thundercloud *against* the wind—

[23] Freedom rests on courage; and courage, in its turn, rests on faith—on faith in ourselves and faith in our fellows, on faith that the thing which we believe in and which we live by is immortal and everlasting, a fundamental truth of the universe with which we move on toward the future. It is on this faith that our confidence finally rests. For out of this faith come those noble statements which show why this American tradition is in the end invulnerable; statements like that one of the Oklahoma schoolmaster—

“In a thing like this you don’t stop to think. You just do what you feel you have to do.”

[24] On that spirit, and in that spirit, we can go ahead to broaden the great American tradition.

Bruce Catton

The essay above is condensed in summary A, below, to about a quarter of its original length, and its twenty-four paragraphs are reduced to five. Its first six paragraphs logically became one because they are all devoted to defining and illustrating the American tradition; the next six, summarizing its history, become a second; the next five, giving examples of its survival through past crises, a third; the next three, concerned with its present state, a fourth; and the final four, which serve as a conclusion, a fifth. Thus the completed summary not only is a reduction in length but also, in its paragraphing, indicates the number of main parts into which the content naturally falls.

A

[I] A real national tradition is not something that we often talk about or try to define but something that we respond to instinctively because it is part of our lives. The greatest American tradition is that of freedom, which is a faith we have always lived by. It does not limit us, but encourages us to enlarge our concept of brotherhood. It is as strong today as ever, and, as always, its best defense lies in the reactions of individual Americans when it is attacked. For although it is a national tradition, it is essentially an individual concern. Men and women do not always reason in defending it, but act instinctively, without thought for themselves, when it is en-

dangered. For example, a legislator in Florida maintains a lone stand for school integration; a Catholic priest in Indiana demands justice for immigrant farm laborers; a few Protestant ministers in Tennessee risk their careers by standing against intolerance; a schoolteacher in Oklahoma loses his job to fight against racial discrimination, explaining, in the spirit of freedom-loving Americans: "In a thing like this you don't stop to think. You just do what you feel you have to do." This spirit among Americans has always been our greatest asset. No reactionaries can defeat the instinctive response of the American who sees freedom being curtailed. (§§1-6)

[II] We began in the colonies with a demand for religious freedom. We fought the Revolution to secure freedom from foreign oppression. We drafted the Constitution to keep freedom from domestic tyranny. We added the Bill of Rights to keep man's mind free from governmental domination. We fought the Civil War because we saw that freedom must apply to all. These freedoms are not separate, but part of a whole. Anything that threatens part of it is a threat to this tradition. (§§7-12)

[III] American freedom is being attacked today, often by those who say they are trying to defend it. This situation looks threatening, but from a long-range view it is not. We always have such attacks in times of stress, but they always pass because the American instinct for freedom cannot be repressed. For example, in our early days, trouble in Europe and resulting insecurity in America led to the repressive Alien and Sedition Acts. American freedom appeared to have been crushed. But after a couple of years there was a change: Jefferson became President and the laws expired, leaving freedom stronger than ever after this attempt by the stupid and the vicious on the basis of American life. Again, during the Civil War, a Union general had his career ruined by a Congressional committee's response to fear and hysteria. There are many other examples of such injustice, some of them recent, but it must be remembered that their effect is temporary, and that the tradition of freedom grows increasingly stronger despite these setbacks. (§§13-17)

[IV] We are just now getting over one of these periods of fear, but it is passing, because Americans are again responding to their

instinct to defend the tradition of freedom. In saying that the situation is easing, I do not mean that liberty is not threatened. But I feel confident that freedom will grow in the future as in the past, for it is not a set of laws nor the absence of restraint, but a lasting inner faith that cannot be limited. (§§18–20)

[V] The secret of the American tradition is freedom for all, and the secret of freedom is courage, the kind of courage in individuals which leads to the kind of actions I have mentioned. Just as freedom rests on courage, courage rests on faith—faith in ourselves and our fellows, faith that what we believe in and live by is a fundamental truth. Out of this faith come noble statements like that of the Oklahoma schoolteacher. In that spirit we can proceed to broaden the great American tradition. (§§21–24)

Compare summary A closely with the original essay. You will find that all main ideas have been retained, although reduced in wording, whereas many subordinate ideas (examples, illustrations, allusions) have been omitted entirely. In §I of the summary, for instance, the examples of defenders of freedom in Catton's fifth paragraph have been retained because of the importance that the author gives to the remark of the Oklahoma schoolteacher, which he uses as a theme, repeating it in the next to the last paragraph of the essay. Similarly, in §II the examples of the history of freedom from §§7–12 have been kept because Catton found them important enough to make a separate short paragraph of each. But in §III his numerous illustrations of repression under the Alien and Sedition Acts have been omitted from his fourteenth paragraph. Similarly, in §IV, his reference to Mark Twain and his list of recent types of violations (§18) have been left out, and in §V his quotation from poetry in §22.

The result, a much shortened version of the essay, nevertheless does justice to all its main points. Your instructor may ask you for such summaries of your college reading as a proof of your understanding of it. You yourself will find a similar summary useful whenever you wish a shortened but adequate and well-proportioned digest of your reading material in essay rather than note or outline form. (See Unit 17.)



The same material might, if circumstances required, be further reduced to a single paragraph:

B

The greatest American tradition is freedom, which has given us a faith we have always lived by. Its best defense remains in the instinctive response of individuals when it is threatened. From colonial times on, we have fought for various aspects of freedom, a danger to any part of which threatens the whole. It is under attack today, but these attacks are passing, as earlier ones in our history did, because Americans are again responding to their instinct to defend it. The secret of freedom is the courage they display in doing so, a courage which rests on faith in humanity and in the fundamental truth of freedom. We shall continue to broaden this great American tradition.



The essay might be reduced further still, to a single sentence which simply expresses its main idea:

C

The great American tradition, freedom, lives in the instinctive response of individuals whose courage, based on faith in it, has defended it from attack throughout our history, past and present, and will continue to do so.



The following is a summary of the essay "The Fifth Freedom" (pp. 472-476), which is outlined in the next unit. It is included here so that you may compare it with the outline—in purpose, form, content, and result—as a means of reducing material to its main ideas.

D. SUMMARY OF "THE FIFTH FREEDOM"

More than three hundred years ago a few pioneers came to America in search of the freedoms we still cherish: freedom from want, freedom from fear, freedom of speech, and freedom of religion. Today their descendants and others are fighting to protect those freedoms everywhere. But there is a fifth freedom, basic to these four, that we are in danger of losing—the freedom to be one's

best through the opportunity of developing to his highest power. (§§1-2)

This freedom is in danger because of three misunderstandings. The first is about the meaning of democracy. This misunderstanding has defeated attempts to give special opportunities to superior students. The second is about what makes for happiness. Our culture's stress on material well-being has been reflected in the schools by too little discipline and too easy subjects. The third is about the importance of values. The recent denial of such ultimates as eternal truth, absolute moral law, and the existence of God is already reflected in increasing mass selfishness. (§§3-6)

To preserve the fifth freedom, we must do three things. First, we must give our children the most challenging curriculum of which they are capable, for only a disciplined training produces people like Michelangelo, Mozart, Eve Curie, and Helen Keller. Second, we must give them the right to fail, for only through standards which make for success or failure can they learn what real life is like. Third, we must give them the best values that history has given us; these will assure them of freedom. (§§7-9)

ASSIGNMENT

1. Point out the major faults in the following attempt at summary writing.

Mr. Catton says that freedom is a national tradition but that it resides finally in the hearts of individual men and women. I feel rather that it resides in the Constitution and the Bill of Rights, those great documents on which our nation is founded. Catton states later that those documents were produced as the result of a desire for freedom, but I think it more important that they should be stressed as the foundations of freedom as we know it today.

2. Study examples A, B, and C above, carefully, comparing each summary with the original essay (pp. 452-458) and with the others. Note in each what is saved in space and what is lost in detail. (You will discover that the shorter versions are not "better" otherwise—a fact to remember in a world in which all kinds of book and magazine digests bid for your attention.) Watch particularly for what has been considered worthy of continued inclusion as the space becomes less and less.

3. Turn back to Eddington's "Evolution of a Universe" (pp. 135–138) and summarize it in one sentence. Then summarize it in a couple of pages. What sort of thing have you been able to include in the second summary that you couldn't in the first? In the longer summary, consider your paragraphing carefully. The number of paragraphs you use will bear no necessary relation to the number in the original material but may reasonably indicate the number of main points with which the author deals.

4. As assigned by your instructor, reduce other essays that you have read in this book to a single sentence—the author's "thesis," or main idea.

5. Write longer (1–2 page) summaries of
- a. other essays in this book
 - b. chapters from textbooks you are using in other courses
 - c. articles in current magazines
 - d. classroom lectures
 - e. public addresses.

◆ The Outline

The summary is not the only means of setting down the main ideas found in a piece of reading matter; neither is it, for all purposes, the best. It is the "essay in brief," and its paragraph form makes it pleasantly readable; but the outline, which is the "essay at a glance," has the advantage not only of recording the more important ideas but also of indicating their relative importance. Whereas the summary is the essay in miniature, the outline is its skeleton—the framework which, properly enveloped, became the whole.

Lecture Notes

You will discover that lecture notes taken in summary form, for instance, are not the easiest from which to study for examinations. The material is there, but it must be read very attentively in order to establish the relationships between the important and the not-quite-so-important facts. Were the notes on the same lecture arranged with each new sentence or topic beginning on a new line instead of where the last left off, and with those which merely supported the preceding slightly indented beneath, the more important notes would be, literally, "outstanding," and the eye would at once detect the emphasis which they should receive in review without waiting for the mind to determine it. Compare the usefulness of these two arrangements of the same notes:

A

History is divided into two periods—prehistoric, before writing existed, and historic, after writing. Prehistoric, known by remaining

weapons and utensils, is divided into four stages: Old Stone (rude and primitive), New Stone (more advanced), Copper-Bronze (first use of metals), and Iron. Historic age is much better known, through written records.

B

History is divided into two periods:

Prehistoric—before writing—known by weapons and utensils

Old Stone (rude and primitive)

New Stone (more advanced)

Copper-Bronze (first use of metals)

Iron

Historic—after writing—much better known, through written records

The outline is merely a conventional arrangement, with labels, of such logical indentations. True, it is more elaborate and exacting than you could work out in complete detail while listening to a lecture, but its general principles, as illustrated above, could be applied even in haste. Its uses are many. In taking reading as well as lecture notes, for instance, you will do well to weigh the advantages of the outline form against those of the summary. But the value of the outline extends beyond a discovery of the main plan underlying the work of someone else, into the even more important task of organizing your own. Every time you have planned a paper for one of the preceding expository units, you have had occasion to work out a brief outline by way of organizing your material, and you will do well to precede every extensive composition with such a plan. The longer the writing to be done (see Unit 18), the more detailed your preliminary plan should be. There are three common varieties of outline, according to form: the **paragraph**, the **topic**, and the **sentence** outline.

Paragraph Outline

The so-called "paragraph outline," the simplest to make but the least useful of the three types, is actually closer in purpose and result to the summary than to the outline. If written in paragraph form, it would read much like a summary, sharing both its advantages and its disadvantages. It is nothing but a numbered list of sen-

tences, each of which contains the topic, or main idea, of one paragraph. Although such a topic may be only implicit in the material of the whole paragraph, it is often directly stated by the author in a "topic sentence" (usually at or near the beginning, but sometimes, for emphasis, at the end); thus the paragraph outline is the most quickly and easily made of the three types.

It has, however, two great weaknesses. First, it fails to take account of the differences of length and importance among the paragraphs of the original essay, giving as much attention to a brief paragraph of transition as to a long one that develops a main point. The number of paragraphs in an essay, as we have noted earlier (p. 14), has no necessary relation to the number of main sections into which the thought of the essay divides. Second, the paragraph outline provides no means of indicating the relationships between ideas, such as is made instantly clear by the use of a system of heads and subheads in the topic and sentence varieties.

Topic and Sentence Outlines

The topic and the sentence outlines share the virtues of being guided entirely by the importance of the material, without regard to the paragraphing, and of having that material arranged logically, according to various degrees of importance, through a careful system of designations and indentations. These two kinds differ only in the way the unit of thought is expressed: in the topic outline a word or phrase suffices to indicate an item; in the sentence outline a complete sentence is required. The former is the simpler to write and is usually adequate for small plans where you wish merely to be reminded of the material involved. But for complex schemes, for material which you may lay aside for some time, and above all for plans which are to be submitted to someone else for approval, the sentence outline is far superior. The fact that each of its items must be expressed in a complete sentence not only requires you to think through your material more thoroughly but also results in a plan which is intelligible to others as well.

Whichever type is better for a given purpose, it is part of the logicity demanded of all outlining not to mix them; no single words or phrases should appear as items in the sentence outline, and no sentences in the topic outline.

Technique

Regardless of whether your need indicates the topic or the sentence type, or whether the outline is to be a record of your reading or a plan for your writing, the secret of a successful outline lies in the logic of your choice and arrangement of items. The process of outlining is merely an elaborate breaking down of a whole into the main parts of which it is composed, each of these coordinate parts being further broken into its components, and so on as far as proves necessary or wise.

DESIGNATION

In the matter of form, custom has settled upon the following:

Roman numerals (I, II, etc.) for main divisions

Capital letters (A, B, etc.) for secondary points

Arabic numerals (1, 2, etc.) for third degree

Lower-case letters (a, b, etc.) for fourth degree

Fifth and sixth degrees, rarely needed, may be indicated by the use of Arabic numerals and lower-case letters, respectively, enclosed in parentheses.

INDENTATION

Each subservient rank is indicated not only by a change in designation but also by a slight indentation under the preceding one, all points of the same rank being kept carefully parallel down the page. Thus the eye can aid the mind in grasping the similarities and differences of rank existing among the various points. To make the indentation easily recognizable, set each subpoint letter or number directly under the beginning of its heading statement (see **B** on the following page). If you indent much farther, you may find your material running off the right side of the page before you have reached your least important subpoints.

To aid the outline further in becoming the "essay at a glance," avoid obscuring the designations with carry-overs from long lines. Note how much more clearly the designations appear in the second of these two arrangements:

A

I. The Aztec Indians had attained a remarkable degree of civilization.

- A. Their buildings show a considerable knowledge of architecture.
- B. Their weapons indicate a people highly advanced in handicraft.

B

- I. The Aztec Indians had attained a remarkable degree of civilization.
 - A. Their buildings show a considerable knowledge of architecture.
 - B. Their weapons indicate a people highly advanced in handicraft.

WORDING

Keep the wording of your points brief and simple; the outline, being a mental discipline rather than a creative effusion, is no place for rhetorical flourishes. Therefore, in outlining your reading, do not depend too heavily upon the author's phrasing, which was chosen to cover the skeleton of his plan gracefully rather than reveal it nakedly. Seek out his main ideas and present them in simple words.

THE READING OUTLINE

Numerous occasions call for making careful outlines of the material of others: lectures, textbook assignments, and supplementary reading may be outlined in order to record their main ideas for further reference and review, and essays may be outlined as a study in composition—as the best means of discovering the author's careful build-up of thought upon thought in hope of imitating it. Nothing makes for more thoroughly analytical reading than the necessity of outlining; and the working out of the outline pattern, with its careful distinction between points and subpoints, is in itself one of the best of logical disciplines.

An outline, as mentioned earlier, is a result of the analytical process of breaking wholes into their parts, successively, according to a logical system. Faced with an article or a chapter to be outlined, you will proceed as follows:

1. **Read the entire piece through carefully.** (A book will be outlined by chapters or other manageable units, rather than as

a whole.) When finished, reduce its central meaning to a single comprehensive sentence. This is the "main idea," or "thesis," and should always appear at the head of your outline, for it represents the "essay as a whole," which you must now proceed to break down.

2. **Decide whether there is a definite introduction or conclusion.** If there is one or both sufficiently long or significant to warrant mention in the outline, *name* rather than *number* them, beginning the words "Introduction" and "Conclusion" at the same margin as you do your Roman numerals for main divisions. Otherwise you may find yourself with one of those pointless "I. Introduction, II. Body, III. Conclusion" outlines—really no outline at all, since it applies to virtually every essay and since the actual main divisions of the body are not indicated.
3. **Decide on what constitutes the main divisions of the author's thought.** These are the major sections into which he groups his lesser points. If you find eleven, say, or seventeen, reconsider; you are probably "failing to see the forest for the trees in the way," and are looking at small details as though they were important items. A single chapter or essay cannot manage so many main points (note the brevity and simplicity of your plans for your own writing so far)—probably, in fact, not more than a half-dozen at the most. Remember that there will be at least two, however; since outlining is a process of breaking down, a one-point outline is no outline at all. What you call point I, in such a case, will prove actually to be your main idea, which must itself be broken down into points I, II, etc.
4. **Test your main points to see whether or not the material each indicates is comparable in importance.** If not, it does not deserve equal rank in the outline. Wherever possible, make such equality clearly evident through parallel wording.
5. **Proceed to break down each main section into the parts of which it in turn is composed.** Thus you arrive at the secondary divisions, which you indicate by capital letters and an indented position. Remember that the introduction and conclusion constitute sections in themselves, to be outlined as

thoroughly as the I, II, III divisions of the body of the paper, and that their main subpoints, also, are indicated by capital letters (see pp. 473, 484, 485).

6. **Complete the outlining of each main section before moving on to the next.** But it is better not to start on items of the third rank until you have worked out all the second-rank items for that section, nor on the fourth until the third is completed, and so on. If you do, you may lose perspective and tend to give too great importance to a trifling point. Be sure that on every level your points are logically coördinate, and continue to indicate the fact not only by similar designations and indentations but, wherever possible, by parallel wording as well.
7. **Your outline should normally follow the order of the essay.** It must always, however, proceed deductively—that is, from the general to the particular, from the main point to the subpoints beneath it. If the author has deliberately reversed his material for emphasis—presenting it inductively, with his particulars first and his main point arrived at only through them—your outline must nonetheless present his points in the usual deductive order.
8. **Omit from your outline everything in the essay that is irrelevant to the main plan.** Rhetorical questions, figures of speech, elaborate descriptions, repetitions for effect—these are devices used by the author to embellish his thought; your task is to reduce them to the bare thought they illustrate or emphasize. The advice of the college lecturer who admonished his students, “Take down the point I am trying to make, not the funny story I tell you in making it,” is sound—although the story might well be mentioned in its properly subservient position.
9. **The details which your purpose in outlining requires will determine how many ranks you need to use.** You may or may not choose to list under point 1 the a, b, and c of which it may be composed; but if you mention one, you are duty bound to enumerate all other items of the same rank.
10. **Avoid the meaningless single subpoint.** If a point is not divisible, it properly has no subpoint at all. “I. Cows, A. Jer-

sey" is really only "I. Jersey cows." There is only one logical exception: when two examples have been given for A, for instance, and only one for B, the one may well be listed as 1 under B to show that it is parallel with similar items under A.

11. **Check back over your work to be certain that it is logical in every respect.** Remember that every set of subpoints used must add up to the main point under which it appears: a, b, and c must equal 1; 1 and 2 must equal A; A and B must equal I; and I, II, III (plus the Introduction and Conclusion) must equal your original main idea.
12. **Apparent discrepancies may be the fault of your wording, not of your essential pattern.** Reword where necessary, so that your main-idea sentence actually encompasses (briefly but definitely) the thought contained in the main points into which it divides, and point I reads so as to include logically its own A, B, and C, and so on.

THE WRITING OUTLINE

The outline which you make to guide you in your own writing will be essentially the same as that which you have made of your reading; the technique and the logic involved in the two are identical. Just as your reading outline is your version of the framework upon which someone else has written his orderly composition, your writing outline is the skeleton upon which you will build your own. But here, instead of a completed essay to work on, you have only the raw materials of your project: the ideas derived from your personal experience, or reading notes consisting of facts and opinions previously set down by others. Instead of being intent upon discovering another's plan, you must determine one according to which you may present your own material (and do not put the cart before the horse by falling into the popular but ridiculous error of writing your paper first in order to make an outline from it).

The assembling, grouping, and arranging of facts involved in making a useful outline for your own writing have already been discussed fully in the Preliminaries (pp. 6-14).

EXAMPLES

A. THE FIFTH FREEDOM¹

[1] More than three centuries ago a handful of pioneers crossed the ocean to Jamestown and Plymouth in search of freedoms they were unable to find in their own countries, the freedoms we still cherish today; freedom from want, freedom from fear, freedom of speech, freedom of religion. Today the descendants of the early settlers, and those who have joined them since, are fighting to protect these freedoms at home and throughout the world.

[2] And yet there is a fifth freedom—basic to those four—that we are in danger of losing: *the freedom to be one's best*. St. Exupéry describes a ragged, sensitive-faced Arab child, haunting the streets of a North African town, as a lost Mozart: he would never be trained or developed. Was he free? "No one grasped you by the shoulder while there was still time; and nought will awaken in you the sleeping poet or musician or astronomer that possibly inhabited you from the beginning." The freedom to be one's best is the chance for the development of each person to his highest power.

[3] How is it that we in America have begun to lose this freedom, and how can we regain it for our nation's youth? I believe it has started slipping away from us because of three misunderstandings.

¹ Seymour St. John, "The Fifth Freedom," *Saturday Review*, October 10, 1953, p. 24.

SENTENCE OUTLINE OF "THE FIFTH FREEDOM"

Main idea. Besides the four freedoms we cherish there is a fifth, the freedom to be one's best, which we are in danger of losing through misunderstandings and of which we must assure our children by challenging them.

- [¶1] Introduction. Today we cherish four freedoms.
- A. The pioneers came to America to find them.
 - 1. One is freedom from want.
 - 2. Another is freedom from fear.
 - 3. Another is freedom of speech.
 - 4. Another is freedom of religion.

[These are a common kind of subpoint, a simple enumeration. Here they are written out more fully than in the essay, to satisfy the requirements of the sentence outline.]
 - B. Their descendants are fighting to protect them.

[A and B are parallel subpoints as cause and effect of the introductory statement.]
- [¶2] I. The fifth freedom is freedom to be one's best.
- [Now the subject of the essay, indicated by the title, begins; the introductory material only prepared the way for it.]*
- A. It is basic to the other four.
 - B. We are in danger of losing it.

[The incident of the Arab child, being only an illustration, may be omitted from a brief outline.]
- [¶¶3-6] II. We are losing this fifth freedom through three misunderstandings.
- [A question like the one that begins ¶3 is rhetorical and should never appear in the outline in that form. Here, moreover, half the answer doesn't appear until the next main point, beginning in ¶7.]*

[4] First, the misunderstanding of the meaning of democracy. The principal of a great Philadelphia high school is driven to cry for help in combating the notion that it is undemocratic to run a special program of studies for outstanding boys and girls. Again, when a good independent school in Memphis recently closed, some thoughtful citizens urged that it be taken over by the public-school system and used for boys and girls of high ability, that it have entrance requirements and give an advanced program of studies to superior students who were interested and able to take it. The proposal was rejected because it was undemocratic! Out of this misunderstanding comes the middle-muddle. Courses are geared to the middle of the class. The good student is unchallenged, bored. The loafer receives his passing grade. And the lack of an outstanding course for the outstanding student, the lack of a standard which a boy or girl must meet, passes for democracy.

[5] The second misunderstanding concerns what makes for happiness. The aims of our present-day culture are avowedly ease and material well-being: shorter hours; a shorter week; more return for less accomplishment; more soft-soap excuses and fewer honest, realistic demands. In our schools this is reflected by the vanishing hickory stick and the emerging psychiatrist. The hickory stick had its faults, and the psychiatrist has his strengths. But the trend is clear: *Tout comprendre c'est tout pardonner*. Do we really believe that our softening standards bring happiness? Is it our sound and considered judgment that the tougher subjects of the classics and mathematics should be thrown aside, as suggested by some educators, for doll-playing? Small wonder that Charles Malik, Lebanese delegate at the U.N., writes: "There is in the West"—in the United States—"a general weakening of moral fiber. [Our] leadership does not seem to be adequate to the unprecedented challenges of the age."

[6] The last misunderstanding is in the area of values. Here are some of the most influential tenets of teacher education over the past fifty years: there is no eternal truth; there is no absolute moral law; there is no God. Yet all of history has taught us that the denial of these ultimates, the placement of man or state at the core of the universe, results in a paralyzing mass selfishness; and the first signs of it are already frighteningly evident.

- [¶4] A. The first misunderstanding is that lack of high educational standards and opportunities is democratic.
1. In Philadelphia a special program for superior students was attacked.
 2. In Memphis a proposed special school for superior students was rejected.
- [1 and 2 are examples supporting A, and cannot well be omitted, as was the illustration in I. Notice the continual reduction in wording and the care with which parallel points have been expressed in parallel form.]*
- [¶5] B. The second misunderstanding is that the softening of standards, resulting from our stress on comfort rather than accomplishment, brings happiness.
1. Our schools try to excuse children rather than discipline them.
 2. They also try to amuse them rather than educate them.
- [Details like shorter hours and metaphors like the hickory stick are omitted, the outline stripping the essay down to its bare ideas.]*
- [¶6] C. The third misunderstanding is that ultimate values should be denied.
1. This denial has been conspicuous in recent teacher education.
 - a. Eternal truth is denied.
 - b. Absolute moral law is denied.
 - c. The existence of God is denied.

[7] Arnold Toynbee has said that all progress, all development come from challenge and a consequent response. Without challenge there is no response, no development, no freedom. So first we owe to our children the most demanding, challenging curriculum that is within their capabilities. Michelangelo did not learn to paint by spending his time doodling. Mozart was not an accomplished pianist at the age of eight as the result of spending his days in front of a television set. Like Eve Curie, like Helen Keller, they responded to the challenge of their lives by a disciplined training: and they gained a new freedom.

[8] The second opportunity we can give our boys and girls is the right to failure. "Freedom is not only a privilege, it is a test," writes De Nöuy. What kind of a test is it, what kind of freedom where no one can fail? The day is past when the United States can afford to give high school diplomas to all who sit through four years of instruction, regardless of whether any visible results can be discerned. We live in a narrowed world where we must be alert, awake to realism: and realism demands a standard which either must be met or result in failure. These are hard words, but they are brutally true. If we deprive our children of the right to fail we deprive them of their knowledge of the world as it is.

[9] Finally, we can expose our children to the best values we have found. By relating our lives to the evidences of the ages, by judging our philosophy in the light of values that history has proven truest, perhaps we shall be able to produce that "ringing message, full of content and truth, satisfying the mind, appealing to the heart, firing the will, a message on which one can stake his whole life." This is the message that could mean joy and strength and leadership—freedom as opposed to serfdom.

Seymour St. John

[Subpoints at this level could be omitted, but if we include one we must include all.]

2. The inevitable result in mass selfishness is already evident.

[¶¶7-9] III. We should assure our children of freedom to develop by challenging them.

[Toynbee's quotation is further illustration that we can omit from the outline.]

[¶7] A. We can give them a demanding curriculum.

1. Michelangelo didn't learn to paint by doodling.
2. Mozart didn't become a pianist by watching television.
3. They, like Eve Curie and Helen Keller, were challenged by disciplined training.

[1 and 2 are the negative, 3 the positive, of these examples, but they are on the same level.]

[¶8] B. We can give them the right to failure.

[De Nöuy's quotation, like Toynbee's, can be omitted.]

1. We must not give high school diplomas without regard to merit.
2. We must be realistic about failure to meet standards and must teach our children realism.

[Again, 1 is a negative, 2 a positive, statement about our proper course of action, but they are parallel points.]

[¶9] C. We can give them the best values we know.

1. We can show them what history has taught us.
2. This course will mean freedom for them.

[1 is the means, 2 is the end in view, but they are parallel points under C.]

[Note that there is no section of conclusion as such, as there is a sufficient sense of finality in the last point.]

Note the following points about the preceding outline:

1. The statement of the main idea includes specific reference to the Introduction and the three main points and thus becomes a one-sentence *summary* of the essay; but it does not attempt to jump a level and include any of the supporting points.

2. The four sentence statements of the Introduction and I, II, and III, read consecutively, form a slightly longer summary of the essay. A still longer one would result from including in the reading the A, B, and C statements as well; and the entire outline, put into paragraph form, would be an even fuller summary. How many paragraphs would there probably be?

3. The results above read very stiffly compared to the summary of the same material on page 461, with which they should be carefully compared. For the sentence designations in the outline have done away with the transitions used in writing paragraphs as such, and the effort to keep parallel points in parallel wording has eliminated the sentence variety we expect in good paragraphs. The superiority of the summary as a piece of writing is thus apparent; but the superiority of the outline as a view of the writer's organization cannot be denied.

4. Starting with the lowest level of subpoints (here, a, b, and c), check for two things: first, to see that all statements having designations of the same level are actually comparable in importance; second, to see that all subpoints, at every level, are actually logical under the superior point of which they are the divisions.



B. WHAT IS THOUGHT?²

Intro.

A.

No words are oftener on our lips than *thinking* and *thought*. So profuse and varied, indeed, is our use of these words that it is not easy to define just what we mean by them. The aim of this essay is to find a single consistent meaning. Assistance may be had by considering some typical ways in which the terms are employed. In the first place *thought* is used broadly, not to say loosely. Everything that comes to mind, that "goes through our heads," is called a thought. To think of a thing is just to be

² From John Dewey, *How We Think*, D. C. Heath and Company, 1910.

- B. conscious of it in any way whatsoever. Second, the term is restricted by excluding whatever is directly presented; we think (or think of) only such things as we do not directly see, hear, smell, or taste.
- C. Then, third, the meaning is further limited to beliefs that rest upon some kind of evidence or testimony. Of this third type, two kinds—or, rather, two degrees—must be discriminated. In some cases,
 - 1. a belief is accepted with slight or almost no attempt
 - 2. to state the grounds that support it. In other cases, the ground or basis for a belief is deliberately sought and its adequacy to support the belief examined. The process is called reflective thought; it alone is truly educative in value. . . . We shall now briefly describe each of the four senses.
- I. I. In its loosest sense, thinking signifies everything that, as we say, is “in our heads” or that “goes through our minds.” He who offers “a penny for your thoughts” does not expect to drive any great bargain. In calling the objects of his demand *thoughts*, he does not intend to ascribe to them dignity, consecutiveness, or truth. Any idle fancy, trivial recollection, or flitting impression will satisfy his demand. Daydreaming, building of castles in the air, that loose flux of casual and disconnected material that floats through our minds in relaxed moments are, in this random sense, *thinking*. More of our waking life than we should care to admit, even to ourselves, is likely to be whiled away in this inconsequential trifling with idle fancy and unsubstantial hope.
 - A.
 - 1. In this sense, silly folk and dullards *think*. The story is told of a man in slight repute for intelligence, who, desiring to be chosen selectman in his New England town, addressed a knot of neighbors in this wise: “I hear you don’t believe I know enough to hold office. I wish you to understand that

- I am thinking about something or other most of the time." Now reflective thought is like this random coursing of things through the mind in that it consists of a succession of things thought of; but it is unlike, in that the mere chance occurrence of any chance "something or other" in an irregular sequence does not suffice. Reflection involves not simply a sequence of ideas, but a *consequence*—a consecutive ordering in such a way that each determines the next as its proper outcome, while each in turn leans back on its predecessors. The successive portions of the reflective thought grow out of one another and support one another; they do not come and go in a medley. Each phase is a step from something to something—technically speaking, it is a term of thought. Each term leaves a deposit which is utilized in the next term. The stream or flow becomes a train, chain, or thread.
- II. Even when thinking is used in a broad sense, it is usually restricted to matters not directly perceived: to what we do not see, smell, hear, or touch. We ask the man telling a story if he saw a certain incident happen, and his reply may be, "No, I only thought of it." A note of invention, as distinct from faithful record of observation, is present. Most important in this class are successions of imaginative incidents and episodes which, having a certain coherence, hanging together on a continuous thread, lie between kaleidoscopic flights of fancy and considerations deliberately employed to establish a conclusion. The imaginative stories poured forth by children possess all degrees of internal congruity; some are disjointed, some are articulated. When connected, they simulate reflective thought; indeed, they usually occur in minds of logical capacity. These imaginative enterprises often precede thinking of the close-knit type and prepare the way for it. But *they do not aim at*
- B.
 - 1.
 - 2.
 - II.
 - A.
 - B.
 - 1.

2. *knowledge, at belief about facts or in truths*; and thereby they are marked off from reflective thought even when they most resemble it. Those who express such thoughts do not expect credence, but rather credit for a well-constructed plot or a well-arranged climax. They produce good stories, not—unless by chance—knowledge. Such thoughts are an efflorescence of feeling; the enhancement of a mood or sentiment is their aim; congruity of emotion, their binding tie.

III.

III. In its next sense, thought denotes belief resting upon some basis, that is, real or supposed knowledge going beyond what is directly present. It is marked by *acceptance or rejection of something as reasonably probable or improbable*. This phase of thought, however, includes two such distinct types of belief that, even though their difference is strictly one of degree, not of kind, it becomes practically important to consider them separately.

A.

Some beliefs are accepted when their grounds have not themselves been considered, others are accepted because their grounds have been examined.

When we say, "Men used to think the world was flat," or, "I thought you went by the house," we express belief: something is accepted, held to, acquiesced in, or affirmed. But such thoughts may mean a supposition accepted without reference to its real grounds. These may be adequate, they may not; but their value with reference to the support they afford the belief has not been considered.

1.

Such thoughts grow up unconsciously and without reference to the attainment of correct belief. They are picked up—we know not how. From obscure sources and by unnoticed channels they insinuate themselves into acceptance and become unconsciously a part of our mental furniture. Tradition, instruction, imitation—all of which depend upon authority in some form, or appeal to our own

2. advantage, or fall in with a strong passion—are responsible for them. Such thoughts are prejudices, that is, prejudgments, not judgments proper that rest upon a survey of evidence.

B. IV. Thoughts that result in belief have an importance attached to them which leads to reflective thought, to conscious inquiry into the nature, conditions, and bearings of the belief. To *think* of whales and camels in the clouds is to entertain ourselves with fancies, terminable at our pleasure, which we do not lead to any belief in particular. But to think of the world as flat is to ascribe a quality to a real thing as its real property. This conclusion denotes a connection among things and hence is not, like imaginative thought, plastic to our mood.

1. Belief in the world's flatness commits him who holds it to thinking in certain specific ways of other objects, such as the heavenly bodies, antipodes, the possibility of navigation. It prescribes to him actions in accordance with his conception of these objects.

2. The consequences of a belief upon other beliefs and upon behavior may be so important, then, that men are forced to consider the grounds or reasons of their belief and its logical consequences. This means reflective thought—thought in its eulogistic and emphatic sense.

- Men *thought* the world was flat until Columbus
- a. *thought* it to be round. The earlier thought was a belief held because men had not the energy or the courage to question what those about them accepted and taught, especially as it was suggested and seemingly confirmed by obvious and sensible
 - b. facts. The thought of Columbus was a *reasoned conclusion*. It marked the close of study into facts, of scrutiny and revision of evidence, of working out the implications of various hypotheses, and of

Concl.

A.

B.

comparing these theoretical results with one another and with known facts. Because Columbus did not accept unhesitatingly the current traditional theory, because he doubted and inquired, he arrived at his thought. Skeptical of what, from long habit, seemed most certain, and credulous of what seemed impossible, he went on thinking until he could produce evidence for both his confidence and his disbelief. Even if his conclusion had finally turned out wrong, it would have been a different sort of belief from those it antagonized, because it was reached by a different method. *Active, persistent, and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it, and the further conclusions to which it tends*, constitutes reflective thought. Any one of the first three kinds of thought may elicit this type; but once begun, it is a conscious and voluntary effort to establish belief upon a firm basis of reasons.

John Dewey

1. Note that the basic structure of the essay is the result of an analysis of the principal ways in which the words *thinking* and *thought* are used, but that its deeper purpose is to show the superiority of one of these ways (reflective thought); hence the use of comparison and contrast in the discussion of each of the other ways, in pointing out the likenesses and similarities between it and reflective thinking.

2. The Roman numerals at the beginning of certain paragraphs appear, like the italicized words and phrases, in the original text—devices used by the author to make his thought clearer or more emphatic. The numbers and letters in the margin, however, have been added to indicate the relationship of the essay to the outline below. Compare outline and essay, point by point, observing carefully not only what has been found worthy of inclusion, but what has been left out.

SENTENCE OUTLINE

Main Idea. Of the four uses to which the words *thinking* and *thought* are commonly put, the first three (meaning what

goes through our heads, what is not present to the senses, and what is believed without examination of its grounds) may call forth the fourth, reflective thought (what is believed only after such examination), which alone is truly educative.

Introduction. This chapter will describe four of the senses in which the words *thinking* and *thought* are often used, in order to discover a single consistent meaning.

- A. In one sense, everything that goes through our minds is a thought.
- B. In another, whatever is directly presented to our senses is excluded.
- C. In a third, consisting of two sorts, a further limitation is made to beliefs resting upon evidence.
 - 1. In one, a belief is accepted without supporting grounds.
 - 2. In the other, the ground is searched for and examined.
- I. In its loosest sense, thinking means anything that goes through our minds.
 - A. Daydreaming and other such disconnected thoughts are examples of this type.
 - 1. We spend much time in such trifling.
 - 2. Even the silly and the dull think in this sense.
 - B. Reflective thought is both like and unlike this type.
 - 1. It too is a succession of things thought of.
 - 2. But the succession is a related chain, not a chance sequence.
- II. Even in a broad sense, thinking is usually limited to those things not present to the senses.
 - A. Successions of coherent imaginative incidents are examples of this type.
 - B. Reflective thought is both like and unlike this second type also.
 - 1. It occurs in the same logical type of mind.
 - 2. But it aims at knowledge about truth, as such imaginings do not.
- III. In another sense, thinking means two types of belief resting upon a basis of real or supposed knowledge.

- A. One type is accepted even though its grounds have not been considered.
 - 1. Such thoughts are picked up from various sources.
 - 2. They are prejudices, in that they do not rest on a survey of evidence.
- B. The other type, which is true reflective thought, is accepted because its grounds have been considered.
 - 1. Such thought commits one to certain other thoughts and actions.
 - 2. Its consequences may force men to consider the reasons for their beliefs.
 - a. Men's thoughts of the world as flat were accepted from tradition or appearance.
 - b. Columbus' thought of the world as round was a reasoned conclusion.

Conclusion: Reflective thought involves a careful consideration of the grounds which support a belief.

- A. Any of the other three kinds of thought may call it forth.
- B. But once called forth, it must establish belief on reasons.

1. The length of an outline will vary with its purpose, a longer one including more low-level subpoints, a shorter one fewer. In the outline above can you justify the exclusion of the story of the New England candidate in ¶3? The inclusion of that of Columbus in ¶10?

2. Do not be confused by the frequency of *pairs* of subpoints on various levels, in the outline above; there might as easily have been a half-dozen at any point, had the material justified them.

3. Check through the subpoints to see that they are all logical under their main points. Find examples of the use of transitions and of parallel wording to make more obvious the logical connection between coordinate points.

4. Is the "Main Idea" so worded as to refer definitely to every main point?

5. Why is the first section labeled "Introduction" instead of "I"? What is the connection between the subpoints in this section and the main divisions of the outline?

6. How can you justify the division into three main sections when the author numbers four?

TOPIC OUTLINE

Introduction. Many uses of *thinking* and *thought*.

A. What goes through the mind.

B. What is not present to senses.

C. Beliefs resting on evidence.

1. Without grounds.

2. With grounds—reflective thought.

I. What goes through the mind.

A. Daydreaming, etc.

B. Reflective thought also a sequence, but related.

II. What is not present to senses.

A. Successions of imaginative incidents.

B. Reflective thought a similar mental process, but aimed at truth.

III. Beliefs resting on evidence.

A. Without grounds.

1. From various sources.

2. Prejudice, not evidence.

B. With grounds—reflective thought.

1. Commitment to other thoughts and actions.

2. Consideration of reasons for belief.

Conclusion. Reflective thought—consideration of grounds.

A. Called forth by other three kinds.

B. Established only on reasons.

1. Compare this outline with the one that precedes it, in wording and arrangement. Notice that its brevity is the result not only of more briefly worded items, but of fewer low-order subpoints, another common difference between the two types of outlines.

2. In what respects is the topic outline superior to the sentence outline? For what purposes might it be used?

PARAGRAPH OUTLINE

1. This chapter aims to find a single consistent meaning for the words *thinking* and *thought* by examining the four senses in which they are typically used, of which only the last, reflective thought, has truly educative value.

2. In its loosest sense, thinking means every random impression that goes through our minds.
3. In reflective thought, there is a similar succession of things through the mind, but in a consecutive rather than a chance order.
4. Even in a broad sense, thinking usually means things imagined rather than observed; such thinking, when connected, is similar to reflective thought, but the latter differs from it in aiming at belief about facts.
5. In a third sense, thought means belief resting upon some basis, and is of two types: that which is accepted without a consideration of its grounds, and that which is accepted because the grounds have been examined.
6. Some thoughts are accepted as beliefs without a consideration of whether or not their grounds are adequate.
7. These thoughts are prejudices, having been accepted from others without examination.
8. Reflective thought involves a conscious inquiry into the reasons for belief, and an acceptance of the consequences.
9. The consequence of one belief on others may be so important that men are forced to consider its grounds, thus thinking reflectively.
10. Any of the first three kinds of thought may call forth reflective thought; but once started, it is a conscious effort to base belief upon reasons.

1. Compare the paragraph outline above to a summary of comparable length which might be made of the same essay. What are its advantages and disadvantages?

2. Compare it to the sentence outline of the same material. Has it any advantages? What are its disadvantages?

3. What relatively unimportant paragraphs in the essay are placed on an equal footing with the rest here? What important paragraphs receive the same treatment?

4. In what paragraphs was a summary sentence practically ready-made? Where was it located?

5. Write a paragraph outline of "The Fifth Freedom" on pages 472, 474, 476, and compare it with the summary on pages 461-462.

ASSIGNMENT

1. Before you start work on outlining the ideas in an essay, test your knowledge of numbering and arrangement and your sense of logical relationships by putting into proper topical outline form the items in the following unorganized list. Use as many main points and as many degrees of subordination as the material seems to you to require.

caves	meat	sandals	chicken
clothing	tents	Irish potatoes	fruit
sausage	vegetables	pork	homburgs
potatoes	lemons	derbies	shelter
food	suits	oranges	hats
cabins	cottages	hamburger	beans
apples	lima beans	sweet potatoes	houses
sauerkraut	cole slaw	slippers	corn
pineapple	bacon	grapefruit	beef
caps	bungalows	berets	headgear
footwear	navy beans	T-bone steaks	cabbage

a. Assuming common agreement as to the definition of each term, there can be no disagreement as to two aspects of the completed arrangement: the items that will appear in a single group at a given level (such as oranges, lemons, etc.), and the subpoints which will appear under a given main point (such as oranges, lemons, etc., under fruit); for this much is logically inherent in the material.

b. However, the arrangement of the items within a single group at any level will vary according to purpose. Consider, for example, the possible order of the five items under the larger heading of fruit which will result depending on whether the issue is size, color, type, price, scarcity, area of production, popularity, nutritive value. Justify, according to some such purpose, the order within each group in your own arrangement. Will the same purpose determine the order within each?

c. Under what "main idea" might all of these items appear?

2. Choose a magazine article, a book chapter, or an essay from a unit in this book from which to make practice outlines of all three kinds. Suggested essays for this purpose, listed in an ascending order of length and difficulty, are "The Tyranny of the Tomato" (p. 30), "Athletes" (p. 231), "The City with the Big Shoulders" (p. 257), "Foreign Influences on American Art" (p. 184), "Evolution of a Universe" (p. 135).

3. Although the paragraph outline, as has been mentioned, is less valuable than the other two kinds discussed, it may prove useful to you in taking reading notes because of the ease with which it can be made. Since it is nothing more than a one-sentence summary of each paragraph, you may often be able to make use of the author's topic sentences, where such exist, modifying them to suit your needs.

4. Making the true outline, with its distinction between ranks of importance, is a more painstaking task. The mental processes that go into the topic and the sentence types, however, are essentially the same, and the number and arrangement of divisions and subdivisions will probably be identical, although the sentence outline often inclines to fuller detail.

5. When you have completed the sentence outline, check your work carefully with the directions given earlier in this unit (pp. 468–471), making sure that it is satisfactory as to both the mechanics and the logic of the arrangement.

6. Utilize the essentials of the outlining technique at every opportunity—in taking lecture and reading notes, and in planning your own writing for this and other courses.

◆ The Research Paper

In the creative writing problems discussed so far, the importance of relying upon the materials of your own firsthand experience has been stressed. The research paper, quite the contrary, is the result of extensive study of the work of others. Here your material lies not in your memory of the past, nor in your personal impressions of the world about you, but primarily in articles and books. Your object is to survey the available literature on a given subject and to synthesize the results of your research into a purposeful whole.

Such is the type of paper prepared by research workers in many fields. New discoveries in science, for instance, do not often "just happen," nor are they likely any longer to be the result solely of one worker's genius. Rather, they are the culmination of a long tradition to which many have contributed. The scientist, in preparing his report of new discoveries, must survey and evaluate the work of his predecessors, and show where he has torn it down or built upon it.

Of more immediate concern, though on a humbler level, is the fact that the research paper is the type required in college not only for advanced degrees but in the many courses which demand one or more "term papers," or reports, on related subjects. Such also is the type that you may have to prepare later as your contribution to the program of some club group interested in keeping its members well informed in one field or another. Your opinions on many issues will be of value to others only as they synthesize the numerous conclusions already published.

Such a synthesis is not to be confused with the summary, which

is only an objective digest of a given body of material. The research paper, on the contrary, is an original work, differing from other creative writing only in the sources from which it is drawn and the techniques which have been developed by scholars for the convenient handling of such materials. It is an arduous and exacting piece of work which cannot, like some assignments, be "dashed off" in a moment of inspiration. Its preparation involves long hours of searching for, selecting, and using source materials, and its completion requires great care in the conventions which surround their handling. Like many another difficult accomplishment, however, it carries its own peculiar rewards.

The actual procedure for the research paper divides logically into five major consecutive steps: choosing a subject, building a bibliography, reading and note taking, organizing, and writing and documenting.

1. CHOOSING A SUBJECT

Enjoyment

Since the problem of the research paper is, compared to any other assignment in this course, a long-drawn-out affair with which you will live and work for several weeks, it is particularly important that you choose (if you are allowed a choice) a subject which will give you both pleasure and profit. It will probably be one with which you are already somewhat familiar, and about which you find yourself sufficiently curious to desire additional information. As a city dweller, you may have become interested in a social problem, such as juvenile delinquency or industrial diseases; as a farmer, in problems of soil erosion or farm tenancy. As an amateur in dramatics, you may wish to know more of the little-theater movement; in aviation, of the early history of man's long desire to fly. Your travels may have taken you to Boulder Dam or to the Panama Canal, and you feel you would enjoy a study of the problems which had to be met in their construction. Or some college course, by a casual reference to Esperanto or surrealism, may have given you just a glimpse down an avenue which you would like to explore more thoroughly.

Your choice will depend, however, upon a number of factors in addition to your own preference; one is the reading public for which your paper is intended. In years to come you may, as a serious research worker in your field, be surveying the result of others' work for the benefit of fellow specialists. For the time being, however, it would be presumptuous of you to write on penicillin for the bacteriologist or on the Children's Crusade for the historian. Your logical present purpose is to stand as interpreter between the specialist, of whose field you will make as thorough a study as you can, and the relatively uninformed general public, for whom you can thus perform a real service. Assuming, for instance, that you are capable of a complete understanding of Einstein's theory of relativity, there remains the problem of whether or not you could write of that subject simply enough for the information and enjoyment of the average man. Choose a subject which can become intelligible not only to you but also to the general reader—if for no other reason than that only on such a paper, probably, will your instructor be qualified to judge you fairly.

Limitation

Involved in the choice of a subject for research is its limitation. At no time is it more necessary to remember the advisability of writing fully on a small subject, in preference to sketching briefly the mere outlines of a large one. All the laws of vividness and emphasis require that you narrow your choice to a single phase of the omnibus topic you may conceivably have chosen. Aviation has become an encyclopedic subject; but fascinating research papers of one to two thousand words (a common length requirement) might well be produced on its early history, the use of plastics in airplane manufacture, the effects of altitude on pilots, and so forth.

Availability of Material

Before settling upon a choice, make sure that there is available for your use an adequate amount of printed material on your subject. A full-fledged research worker will overcome any such handicap by negotiating interlibrary loans or by studying at various centers of learning; but you will do well, for this practice paper, to

limit yourself to a subject on which your own college library is well supplied with material available to the undergraduate. The subject of American attitudes toward international issues as revealed in the cartoons of the daily press of a given period might well prove a fascinating choice, but futile if your library's policy denies undergraduates access to the bound volumes of its fragile newspapers, unless they are available to you in microfilm.

2. BUILDING A BIBLIOGRAPHY

In checking on the availability of material on your chosen subject, you have already begun on the second step of the research task—the collection of a list of published materials on your subject which is known as a bibliography. Accompanying your completed paper, in acknowledgment of the sources from which you have gathered its basic content, will be a *final* bibliography—a list of materials on which you have actually drawn in preparing the completed paper. In beginning your work, however, you will draw up a much longer list—a *working* bibliography, from which you will later select the items that prove of actual use in your paper.

Reference Guides

A bibliography is literally a list of books, but the materials available for your use may very likely include (depending on your choice of subject) newspapers, popular magazines, specialized journals, and all sorts of bulletins and pamphlets as well. Your first task will be to become familiar with the many devices available in the modern library to aid you in locating printed materials on any subject. You will first look not for the materials themselves, then, but at the various guides through which you may discover what materials exist and how to find them.

Winchell's **Guide to Reference Books** is a primary aid in this enterprise. Kept up to date by occasional supplements, it classifies by type and subject matter, and describes, all kinds of reference works (bibliographies, encyclopedias, etc.) to which you may go in turn for further references as well as for material.

Your library's **card catalogue** is your great guide to what books are locally available. In its tiers of drawers are filed, alphabetically,

identifying cards, usually several cards for a single book, so that you may locate it not only by title and by author but through any one of a number of subject cards covering the chief topics with which it deals. Under "Wilson, Woodrow," for instance, you will find cards referring you not only to books by Wilson but to books about him.

Books, however, may constitute only a small part of your source materials. Your subject may be a small one which never attained book stature, or some recent scientific discovery on which books have not yet been published; or, even though you have found books on it, you may wish to supplement them with other materials from the periodical presses. In locating such materials, you have at your disposal a number of invaluable guides.

The **Reader's Guide to Periodical Literature** is the foremost index of the sort. Issued monthly in magazine form, it is later cumulated into volumes covering one year, and ultimately several years. In it, under author and subject headings, you will find indexed the contents of the better-known American (and a few English) periodicals on general subjects since 1900.

Poole's Index indexes English and American periodical literature of an earlier period, from 1802 to 1906.

The **International Index** indexes a selected list of American and European periodicals in the fields of the humanities, social sciences, and science.

Besides these general indexes, there are numerous others specializing in particular fields—agriculture, engineering, education, psychology, art, industrial art, dentistry, medicine, law—some of them listing books and bulletins as well as articles in periodicals.

The **New York Times Index** is published annually, and through it you can discover the exact location of material in the files of one of the nation's great metropolitan dailies, the *New York Times*. Since most significant news is handled on the same day by all the principal papers of the country, this index is also helpful in using other newspaper files.

Whatever index you consult, familiarize yourself with its scope and its system of symbols, for each has its own plan and method. Intelligently used, they combine to put quickly at your disposal

materials which would otherwise lie undiscoverable on the miles of shelves in the stacks of the large library. Mention should be made here of the most useful reference tool of all—the reference librarian. Especially trained in the use of reference materials, she can help you locate all manner of sources. But do not impose on her good nature; in this practice work particularly, proceed as independently as you can. The ability to find your way around a library (and you will find libraries conveniently similar all over the country) will be an asset to you for the rest of your life.

It is well to remember that a college library is often dispersed about the campus—that in addition to the large general library, there may be departmental collections, such as chemistry or agriculture, located conveniently in the buildings that house those departments. Such materials are usually indexed in the card catalogue at the main library building, with special notations as to their location.

Bibliography Card

Before starting to build a working bibliography of your subject, equip yourself with a package of ruled cards of a convenient size. Satisfactory to most is 3×5 , although some who write a large hand prefer 4×6 . As you discover likely items, do not yield to the temptation merely to jot down a list of possible sources in your notebook, but *record each item on a separate card*. Later on, when you are sorting, eliminating, and alphabetizing these items, the time-saving convenience of the card system will be only too apparent.

If the subject you have chosen is one on which books are available, the card catalogue is the logical place to begin. You may find yourself overwhelmed with a drawerful of references to books on your subject, obviously more books than you can afford even to look at. In that event the process of selection, so important in the research procedure, must begin at once. Titles may indicate whether the book is likely to deal with your particular phase of the subject; if you already know something of the field, you may be able to choose the significant authors from the many who have written on the subject; the publication date may indicate whether

or not the book will serve your purpose; the brief mention of contents occasionally appearing on the index card may help you. When in doubt, fill out a card; it is much easier to discard items later than to backtrack in quest of neglected material. A large working bibliography is good assurance that such items as will survive to form the final bibliography will be well chosen.

When you discover a likely-looking item, fill out a bibliography card for it, being sure to include all the information that you may later need, for the secret of economical research technique is the avoidance of all unnecessary backtracking. You will need the full name of the author (last name first, always, for convenience in alphabetizing); the title (underscored, always, to indicate that it is of a book); and the library call number from the upper left corner of the catalogue card for your later convenience in ordering the book brought from the stacks. In addition you must take down the place of publication, the name of the publisher, and the date of publication, as well as any special information as to volumes, edition, etc., which appears on the card. All of this will be required for your final bibliography, which must include complete information as to the exact sources used. Your completed card will look like this:

Copland, Aaron	780.9
	C79
<u>Our New Music</u>	
New York: McGraw Hill Book Co., 1941.	

Moving on to the guides to periodicals, you will again find the need to exercise discrimination in choosing the apparently important out of the many. Since you will encounter your references

in volumes collected by date, you need look only at those whose period gives promise of usefulness. Again, you may be helped in your selection of promising items by author, title, and the type of magazine in which the article occurs. Again, be generous: do not encumber yourself with items obviously worthless, but take down any and all that look promising; and again, *use a separate card for each item.*

The information needed for articles will differ somewhat from that required for books. List the author as before (leave blank the line where the author's name would regularly go, if the article is anonymous, for it will then be alphabetized by title instead); the title (in quotation marks to indicate that it is only part of a larger whole); the title of the magazine (this gets the underscoring); the volume number and date of the copy that contains this article; and the pages that it occupies. Your completed card will look like this:

Embree, Edwin R.

"Balance Sheet in Race Relations"

Atlantic Monthly, 175 (May, 1945), 87-91.

The presence of a card in the card catalogue is proof that the volume to which it refers is contained in the library in which you are working; your library, however, may not have some of the periodicals indexed by the guides you have consulted, and it may have only certain issues of others. Your next step, therefore, is to consult the magazine file to discover whether the issues of the periodicals to which you have taken references are available. Jot down the call number for those that are, as you did on your book

cards, for convenience in getting the bound volume from the stacks; then discard all cards for those that aren't, unless you are able to obtain them elsewhere.

Primary and Secondary Materials

You cannot be expected to read every word on your chosen subject, either in books or in magazines; and one important principle of selection depends on whether the material in question is first or second hand. If you perform a laboratory experiment and write up the results, your material is of course strictly first hand, or primary. If you merely read what others have written about such experiments, it is secondary. Most of the materials with which you deal in this practice piece of library research will be secondary, but that fact does not mean that primary material is not to be preferred, whenever available. A book is primary material for a book review; what the critics have already said about it is, for the purpose, secondary. If you are preparing an account of Thomas Jefferson's views on democracy, the conventional history of his life and times will be secondary, as you will be dealing with someone else's conclusions. On the other hand, an edition of his letters, his speeches, his state papers, will be primary—and just so much more valuable because your access to the material is direct, uncolored by another's opinion of his opinions. Similarly, the original version of a magazine article is to be preferred to any condensation appearing later in a magazine digest, where editorial excision has operated upon the author's original material.

3. READING AND NOTE TAKING

You are now equipped with a sizable pack of cards containing references to the most promising materials available on your subject and are ready to proceed to the actual reading and note taking, two processes so closely allied as to form a single step in the research procedure.

Someone has described the gathering of material for the research paper as a process of "judicious fishing"; there is certainly much trial and error involved, and one must reconcile himself to taking wrong steps as well as right ones, to looking over useless material

as well as useful, and to generally "wasting time." This is only the kind of "waste," however, which is inevitably present in looking for something, be it a mislaid object or a bit of undiscovered information, and it combines with the annoyance of false moves something of the exhilaration of the treasure hunt. It is far removed, however, from "looking for a needle in a haystack," for you have numerous sources of clues. A knowledge of the theory of research technique, plus an intelligent maintenance of perspective, will help to eliminate waste motion and will speed you to a successful conclusion. But the finished paper, it must be remembered, is a monument to much discarded material as well as to that which proved worthy of inclusion.

Where to Begin

It is always best to start with the most general sources in order to see your phase of the subject in its proper relationship to the whole from the start. Chief among the general reference works to which you may well turn before settling down to reading books or articles on specific and limited phases of the subject are the encyclopedias (not only the familiar *Britannica*, *Americana*, and *New International*, but others specializing in a single field such as religion, education, or sociology); collections of brief biographies (*Who's Who* and the *Dictionary of National Biography* for Englishmen, living and dead, and *Who's Who in America* and the *Dictionary of American Biography* for Americans); collections of facts and statistics such as the *World Almanac* and other yearbooks; and atlases. Spend some time browsing in the reference room of the library, acquainting yourself with the many works of reference at your disposal.

How to Read

So much of your reading in school and college has been the word-by-word digestion of the content of textbooks that you may need to be reminded of other ways of approaching printed matter that will take you more rapidly through the masses of material with which you are now faced. First, learn to use that most neglected part of every book, the preface. From it you can often de-

termine whether or not the book is likely to include anything for your purpose. The table of contents is even more useful; a glance at chapter headings may save you from the necessity of going further, or direct you quickly to the one small section which may perhaps be all that you find useful. Next, learn to "skim"—to glance rapidly through material in search of the significant. By these means, eliminate from consideration as rapidly as you can those items which once looked promising enough to get into your bibliography but which now prove unsuitable. Then you can settle down to a thorough reading of what you have found to be really worth while.

How to Take Notes

As you read, you must of course take notes; do not depend on your ability to "keep in your head" the materials needed for such a project. Research technique requires that you keep not only careful notes of the content of the materials you will later incorporate into your own paper but also an accurate account of their sources.

Good note taking will put you far along on the next step in the process, organization. By the time you have acquainted yourself with the general backgrounds of your subject, and before you have gone far in the detailed reading, you will begin to get a notion of the general pattern into which your handling of the subject will likely fall—of the topics which will constitute the phases of your approach. These topics should become the titles for your notes, and the recording under such headings of the more important facts and opinions that you run across is the surest way to keep this step of the research process from resulting in a hopeless mass of unclassified data. Use subtitles freely, too, as the need arises, in order to classify your notes further. Notes on "Uses" may become "Uses—industrial" and "Uses—agricultural," or even "Uses—agricultural—England" or "Uses—agricultural—early."

Your reading notes, like your bibliographical items, should be taken on cards. Convenient sizes are 4×6 and 5×8 (the 3×5 size convenient for bibliographical items is hardly large enough for reading notes, and larger than 5×8 is likely to be unneces-

sarily wasteful). Choose the size you prefer and stick to it; the important thing is that your notes be uniform in size, for convenience in handling.

As with the bibliographical items, *take only one reading note on a card*. You will be tempted to go ahead and fill up a page with successive notes taken from a given work; if you do, you will find when you come to write your paper that you have a hodgepodge of information which must be read through time after time in search of pertinent items. Your paper is to be no mere series of digests, but a composite of information taken from many sources and handled according to a purpose and pattern of your own. The practice of *limiting each note card to a single titled topic taken from a single reference* will provide you, when your reading is completed, with a mass of notes in which all like material, however varied the sources, appears under a common title heading, easy to assemble and possible to discard without interfering with the rest. The flexibility of such notes makes the next step, the task of organizing, relatively simple.

You will need to take two kinds of note, the **summary** and the **direct quotation**. The former you will take most often, jotting down in your own words (as briefly as possible without loss of meaning) the gist of the material you are reading. But there will be times, when you come to write your paper, that you will wish to present a writer's idea just as he expressed it; for this purpose you will need to record his exact words (in quotation marks, always, to indicate that you have done so). While you will perhaps need relatively few such quotations, it is well to remember as you take your notes that the direct quotation can be easily summarized when you write your paper, but to expand a summary into a direct quotation, should the need arise, will require a time-wasting trip back to the original source.

In addition to the classifying title and the note itself, your note card must show clearly the *exact source* of the borrowed material. Your finished work will be required to show not only the book or article the idea came from, but the exact page. After every note you take, then, jot down the page number or numbers on which the information originally appeared. In the upper right corner of your

note card, indicate the source of the material by entering the author's last name or a shortened form of the title or both—as brief an identification as possible, but full enough to run no risk of confusion with other sources later. A completed note will look like this:

Organization—Camp Monroe

Pierce

Entire camp divided into four identical units, each with own staff, living quarters, dining hall, and recreational facilities. Little communication among the four. "The social and psychological advantages of the smaller group have been proven time and time again."

23

Just how to combine the tasks of reading and taking notes can best be determined by actual experience. The practice of taking notes as you read is likely to result in overfull or repetitive notations. On the other hand, to read an entire book without taking any notes is certain to result in a good deal of uneconomical rereading. How much material you can profitably read without taking notes will depend somewhat on its nature and difficulty, somewhat on the retentiveness of your mind. You will soon get a feeling for the most economical procedure.

Do not hesitate to add to your bibliography as you read. You may get on the track of some of your best material through references to other sources found in your reading, and through the useful bibliographies which are often appended. Your working bibliography should remain a fluid collection, subject to constant addition and subtraction as the work goes on.

4. ORGANIZING

A summary, as we have seen, is a mere digest of a given piece of writing—an entirely objective condensation of the material. The

writer, having read an opinionated article, has no task but to condense that opinion. The research paper is similarly dependent upon others for material, but its author, having run into numerous opinions, will find himself obliged to weigh them and to determine their relative importance. Thus your research paper becomes, as mentioned earlier, an essentially creative work (as a house may be made of old lumber yet be a new house), and its organization involves not only a consideration of the material you have collected but also the determination of what you wish to accomplish with it.

If it is concerned with a highly factual subject, such as the history of penicillin, the need for creative judgment is reduced to a minimum, although even here the author must determine what is, for his purpose, the relative importance of the facts. If it is a much-debated subject like socialized medicine, he is quite likely, in weighing diverse opinions, to arrive at and express some of his own. Whatever the subject of your research paper, you will be faced with the task of making the material your own, of reshaping it to form the truest picture of your subject as you have come to see it, and to contribute most to the pleasure and profit of your reader. Thus the organization of your material will depend partly upon its nature, with the usual logical patterns of thought operating upon it (origins will reasonably come first, causes precede effects, and so on), but partly upon the handling which you, as author, determine to be most effective for your purpose.

As you read and took notes, your plan no doubt began to take form, and your final organization may involve little more than settling the details of that tentative scheme. Grouping and arranging your material is merely a matter of following the principles laid down in the Preliminaries (see pp. 6-14), which you have already put into practice many times on a smaller scale. Now, instead of a few ideas in your head, you have a wealth of them on paper; but if your notes have been carefully taken on separate cards and thoughtfully titled and subtitled, organization is a fairly simple matter of shuffling them into the order of your predetermined pattern.

The greater length of the research paper demands that particular attention be paid, as you plan, to the introduction, which may here be justifiably a matter of several paragraphs. It may well lie outside

the scope of your notes themselves, being concerned with your reason for choosing the subject, with a discussion of its significance, with a view of the whole of which it is a part—anything calculated to introduce the material appropriately and with a maximum of reader interest. The conclusion similarly deserves special thought and may transcend mere summarizing by evaluating the subject or suggesting its future.

Your entire plan should be worked out into a complete sentence outline (see Unit 17) before you begin the final step, the writing. Not only will the effort of making such a detailed plan help to clarify your pattern in your own mind and to iron out any illogicalities or misplaced emphases, but the result will be something which will be intelligible to your instructor, who will probably wish to check your work and make suggestions at this point.

5. WRITING AND DOCUMENTING

The problems of writing the research paper are first of all those of all writing—accuracy, clarity, and interest. But in addition there are special problems, arising from the use of borrowed materials, which require special techniques. Most large research centers issue a special manual of style to which their writers must adhere, since there is not yet complete agreement in scholarly circles on the details of these techniques. The differences are minor, however, compared to the common agreement on the larger issues. The practices suggested here follow in general *The MLA Style Sheet* (Revised Edition, 1951), in common use by most scholarly journals and university presses; your instructor may request certain differences in handling. Whatever pattern is used, consistency in matters of arrangement and punctuation in footnotes and bibliography is important as an indication of care in the preparation of the finished paper.

Footnotes

The footnote is a device by which information that should accompany the text but that is too cumbersome or irrelevant to be given a place in it can appear inconspicuously at the bottom of the page. Footnotes are numbered consecutively with Arabic numerals throughout the chapter of a book or the entire length of a paper

such as you will write. The number in the text should always be placed at the end of the material to which it applies, whether it be a word, a phrase, a sentence, or a paragraph. It should follow any punctuation but should not itself be punctuated—only raised half a space above the line in which it appears, to keep it from being read as part of the text. The corresponding number preceding the footnote itself is also raised and not punctuated.

The footnote is single-spaced in paragraph form at the bottom of the page, separated from the text by two blank spaces or by a short line drawn in from the left margin, in order that it may be promptly recognized for what it is. One of the problems in preparing the final draft of the research paper is to leave enough room at the bottom of each page to accommodate the footnotes. The last note may be continued to the foot of the following page if necessary, but a footnote must always at least begin on the page where the reference to it appears.

In preparing manuscripts for publication, each item of footnote information is often placed between a pair of parallel lines immediately after the line in which the reference appears, for the convenience of the printer; in books, such notes are often grouped together at the end of each chapter to avoid the rather formidable appearance they give to the text. In either case they are no longer "footnotes," strictly speaking, although they serve the same purpose. The research paper can be most conveniently read if you put them in the conventional position, at the bottom of each page.

THE SOURCE FOOTNOTE

One of your principal problems in writing the research paper will be that of giving credit for the materials you use. The student beginning work on a research project sometimes fears that his paper must necessarily involve a footnote for every sentence; actually, much of the material—your own handling of it and any ideas on the subject that you have found to be generally held—is your own. Credit must be given, however, not only for all words directly quoted but for all facts or opinions which you have found to be the peculiar property of one author, even though you present them in your own words.

All such credit could be included in the body of the paper, but it

is generally removed to the bottom of the page to make the text more readable. A comparison of the following shows why:

A

Once the war had begun, it became generally popular, and, as Bernard DeVoto remarks (*The Year of Decision: 1846*, Boston, 1943, p. 203). "The Whigs had the bitter knowledge that most wars increase the power of the party that fights them."

B

Once the war had begun, it became generally popular, and "the Whigs had the bitter knowledge that most wars increase the power of the party that fights them."⁸

⁸ Bernard DeVoto, *The Year of Decision: 1846* (Boston, 1943), p. 203.

No item of source information that is included in the text need be repeated in the footnote. If the writer of the passage above includes "as Bernard DeVoto says," as he is likely to do in quoting a well-known authority, the author's name need not be included in the footnote. If he includes the title of the book as well, as he is likely to do in quoting from a well-known book, the title too can be eliminated from the footnote. The footnote is the place for any information about a source that seems awkward or unnecessary to include in the text.

Let's examine some samples. This is a typical book reference in its simplest form:

¹ Stuart Chase, *Guides to Straight Thinking* (New York, 1956), p. 143.

Notice the items: the author's name in normal order, since there is no alphabetizing to be done here; the title of the book in italics, since it is a whole (as are bulletins and pamphlets), not a part; the place and date of publication; and the number of the specific page referred to. Notice too the punctuation: commas separate all items (except that one is never used before a parenthesis), the place and date of publication appear in parentheses, and a period terminates

the note. *Page*, when needed, is always abbreviated to *p.* (and *pages* to *pp.*, as you will see later). Sometimes the publisher's name is also included (your instructor may have a preference). Note the punctuation then:

² Wilbur L. Cross, *Connecticut Yankee: An Autobiography* (New Haven: Yale University Press, 1943), pp. 194–195.

Note also that the full page number is repeated, in a reference to more than one page (avoid the tempting “194–5”).

The name of an editor or translator appears after the title, following an explanatory abbreviation, as does information as to edition or volume:

³ *The Essays of Montaigne*, trans. E. J. Trechman, I (London, 1927), 159.

⁴ *The Journals of Francis Parkman*, ed. Mason Wade, II (New York, 1947), 462.

⁵ Ernest W. Clement, *A Handbook of Modern Japan*, rev. ed. (Chicago, 1905), p. 61.

⁶ Sir James George Frazer, *The Golden Bough*, abridged ed. (New York, 1930), pp. 371–372.

Notice that when a volume number is given (always in Roman), neither it nor the page number (always in Arabic) requires a preceding abbreviation.

Reference to articles requires somewhat different information and arrangement:

⁷ Norman Cousins, “Dialogue in Warsaw,” *Saturday Review*, XLI (June 28, 1958), 11.

Note that the author's name appears as in a book reference, but the title of the article, being a part rather than a whole, appears in quotation marks (the comma *always precedes* the closing set), and the name of the periodical (a whole) is italicized. No place of publication is needed, but the volume number, date, and page number appear as in a book entry.

⁸ Vance Packard, “Public Relations: Good or Bad?” *Atlantic*, CCI (May 1958), 55.

No comma appears after this title; the question mark is sufficient. And none is needed between the month and the year, except when the day of the month appears, as in the following:

⁹ "High Price of Virtue," *Time*, LXXI (May 26, 1958), 54.

Notice above that when no author is given, the entry begins with the title.

¹⁰ E. W. Yeoman, "Chemistry," *Encyclopaedia Britannica*, V (1943), 407.

¹¹ Harold Child, "The Elizabethan Theatre," *Cambridge History of English Literature*, VI (1933), 287.

¹² Antoine de Saint Exupéry, "Flight over the Sahara," *The Heart of Europe*, ed. Klaus Mann and Hermann Kesten (New York, 1943), pp. 117-118.

These last three notes indicate the handling of articles or chapters from books. The following are references to articles in newspapers:

¹³ "Problems of Atomic Energy," *New York Times*, March 4, 1951, Sec. 4, p. 8.

¹⁴ Emily Genauer, "Variety in a Busy Art Week," *New York Herald Tribune*, April 6, 1958, Sec. 6, p. 10.

Notice here that the name of the city is never italicized as part of a newspaper title, that the date is not put in parentheses, and that a section as well as a page number may be needed, in referring to a large newspaper.

With these models and with a little common sense, you will be able to figure out clear, consistent, and conventional footnotes for any kind of material. But now we must look at their use in a series. Only in the first reference, fortunately, need the note be as complete as the above. If later you wish to refer to the same work, you have only to write

¹⁵ Chase, p. 332.

¹⁶ Child, p. 289.

and so on, unless you have two authors by the same name, or two works by the same author, in which case you will need to make a

full enough entry to avoid confusion. Shortened titles are acceptable, however, and consecutive references to the same source can read merely

¹⁷ *Ibid.*, p. 292.

ibid. being an abbreviation for the Latin *ibidem*, meaning "in the same place." These short cuts you will see in use in the examples of research papers at the end of this unit.

THE INFORMATION FOOTNOTE

Footnotes are also used to add information which the writer wishes to accompany the text but which is not quite important enough to appear in it. Such information may be an explanation of a term which might not be clear to all readers; an additional example or quotation which is of interest but not essential to the text; a reference to a related work; the author's own opinion of a passage; or a humorous anecdote or flippant reflection suggested by the text but not appropriate to the mood of the paper itself. This information may appear alone in a footnote, or it may follow a source footnote as part of it, or it may be followed, in parentheses, by a source note of its own. Examine the use of information footnotes in example **B** at the end of this unit.

Bibliography

At the end of your research paper your final bibliography should appear. This is a complete list of the materials you made use of—not all that appeared in your original working bibliography, many of which you found useless or repetitive, but all that actually contributed to your work.

The material in the bibliographical item is similar to that in a source footnote, except that, no mention of pages now being needed for books, the place of publication and date are not put in parentheses. As in footnotes, the name of the publisher may be placed between the place and date of publication. For articles, the page numbers in the bibliography will of course be those occupied by the entire article in the periodical or the book from which it is taken. Periods instead of commas are usually used after the name of the

author and after the title of a book and items indicating edition or number of volumes.

Bibliographical items are arranged alphabetically by names of authors; therefore the names should be reversed, the last name appearing before the first. Items without known authors should be alphabetized by title (omitting *a*, *an*, and *the* from consideration). If an item occupies more than one line, the additional lines should be indented a half-inch or so, to keep the alphabetized first words readily apparent.

If several works by the same author appear, they must of course be alphabetized among themselves by title. A bar should be drawn to replace the author's name after the first item. Study the arrangement of the following:

The American Guide. Henry G. Alsberg, ed. 4 vols. New York, 1949.

Barber, Noel. "I Flew 14,000 Miles for Dinner," *Saturday Evening Post*, CCXXX (November 9, 1957), 97 ff.

Greene, Graham. *The Heart of the Matter*, uniform ed. London, 1951.

———. *The Power and the Glory*, uniform ed. rev. London, 1949.

Hatfield, Weston P. "Barnstormer," *New Yorker*, XXXIV (May 24, 1958), 103-109.

"A Tired Man," *Time*, LXXI (May 12, 1958), 28.

A long bibliography is sometimes divided into classes (books and articles, or primary and secondary sources).

Quotations

In the section on note taking earlier in this unit, the matter of taking direct quotations from the works of others was discussed. Now we must look at certain problems in their use in the research paper. First of all, they must of course be scrupulously acknowledged, not just by a footnote but by quotation marks, to show that they are not only the ideas of the original author but his exact words. Ordinarily such quotations can be run into the body of your text, with appropriate transitions; but in a long quotation, as you will readily see, the reader may tend to forget the initial quotation marks and feel that he is reading your own work. To avoid this, custom gives special handling to quotations which occupy

more than a few lines in your manuscript: these are set in a block, single-spaced and indented conspicuously from both sides. Since this position sets them off sharply from your text, no quotation marks are used. (See example on pp. 517–518.)

Another problem is that of omitting from a quotation or adding to it. If within a quotation used there is a section which is not applicable to the use you are making of the whole, you can leave it out, indicating such omission with three spaced periods (. . .) called *suspension points*. (If the omission occurs after the end of a sentence, use these three points in addition to the final period.) If you have a comment of your own which you wish to make within a quotation, this must be enclosed in brackets, never parentheses; anything enclosed in parentheses is read as part of the original quotation.

Apart from these practices, no changes at all may be made in a quotation, even if it contains what appears to be an error in fact or expression. You can, however, absolve yourself from responsibility by placing, after the questionable spot (and within brackets, of course) the word *sic*. Being Latin (meaning *thus*), it should always be italicized.

EXAMPLES

A. THE UNDERGROUND RAILROAD*

Ever since slavery was introduced into the ancient world, there have been slaves who, in search of freedom, have attempted to escape from their masters. During the early years of our American nation, many slaves in our Southern states attempted to escape. With no place in particular to go, most of these slaves merely wandered aimlessly about or were captured before they were out of sight of their homes. Before long, however, they learned that in the wilds of Florida they could live like free men.¹ But, although they enjoyed almost complete freedom in Florida, they realized that their masters could take them back if they were found. This unstable existence caused them to look for a land where they could en-

* From the *Green Caldron*.

¹ Jesse Macy, *The Anti-Slavery Crusade* (New Haven: Yale University Press, 1919), p. 112.

joy complete freedom and safety. Before many years passed, they learned that they could have complete security in Canada. In order to reach Canada, however, they needed help. Soon they learned that the Quakers and other Northern abolitionists were willing to aid them in their flight from their cruel masters. Although the slaves were helped on an entirely individual basis in the early years, this help was later organized into the system called the Underground Railroad.

Although the early history of the Underground Railroad is rather vague, most authorities will agree that the Quakers of Pennsylvania were the first white group to help escaped slaves. It is uncertain when the Quakers first started aiding the fugitives, but it is known that they were actively rendering aid during George Washington's lifetime. According to Washington's correspondence, it is clear that he was not sympathetic with the beliefs of the Quakers. Once when speaking of some escaped slaves, he said, "A society of Quakers formed for such purposes have attempted to liberate them." At another time, when speaking of one of his own escaped slaves, he said, "The Gentleman in whose care I sent him has promised every endeavor to apprehend him; but it is not easy to do this, when there are numbers who would rather facilitate the escape of slaves than apprehend them when they run away."² Although there were people who would help escaping slaves at a far earlier time, it was not until 1804 that the Underground Railroad was "incorporated" at Columbia, Pennsylvania.³ Several incidents in which fugitive slaves were mistreated by their masters so greatly aroused the anger of these Pennsylvanians that they began to help the fugitives on a large-scale basis. After this beginning at Columbia, the Underground Railroad spread rapidly throughout the Northern states. As early as 1816, it was firmly entrenched in Pennsylvania and Ohio.⁴ Shortly after it was established in Ohio,

² Henrietta Buckmaster, *Let My People Go* (New York: Harper & Brothers, 1941), p. 19.

³ *Ibid.*, pp. 23-24.

⁴ Wilbur Henry Siebert, "The Underground Railroad for the Liberation of Fugitive Slaves," *American Historical Association Annual Report, 1895* (1896), p. 396.

"lines" were laid in Michigan and Indiana and were soon carrying a large share of the fugitive slave traffic. Because of the beliefs of Illinois' early settlers, the Underground Railroad did not become active in Illinois until 1838 or 1839. By that time, routes for the escaping fugitives were already in operation in Iowa and the New England States.⁵

Even though the Underground Railroad was very active by 1830, it did not receive its title until it was named by a disappointed slaveholder in 1832. This owner was right behind his escaping slave when they reached the bank of the Ohio River. The master watched the slave swim the river and then crossed by boat. However, when he reached the other side, the slave, who had been helped by a group of Ohio Quakers, had mysteriously disappeared. Later, when asked what had happened, the bewildered owner answered, "He must have gone on an underground road." This name spread rapidly among the operators of the system and before long they were calling themselves names such as "conductors," "stationmasters," "brakemen," and "firemen." Their houses became known as "depots" and "stations."⁶ Two of their early leaders, Levi Coffin and Robert Purvis, were called "President." Those who escaped were called "packages" or "freight" and traveled on routes that were known as "lines."⁷

The personal feelings and beliefs of the people involved determined whether the Underground Railroad would be a success in any given region. By merely looking at the Mason-Dixon line, it might seem that everyone north of the line would be anti-slavery while everyone south of the line would be pro-slavery. For the most part, this was true, but there were some exceptions. The group that was most notable in this respect was the transplanted Southerners who lived in southern Illinois and Indiana. These men would do everything in their power to assist in the capture of an escaped slave. On the other hand, it was quite often possible to find people in the South who were willing to help the fugitives.

⁵ *Ibid.*, p. 397.

⁶ Buckmaster, p. 59.

⁷ "Underground Railroad," *Encyclopaedia Britannica*, XXII (1949), 681.

There were some areas in the Northern states, such as southern Illinois, where the people were very hostile toward the fugitives. Surprising as it may seem, these people were a majority in many Northern states. As a result of this dislike for the Negroes, many states passed "black laws."⁸ In fact, these "black laws" were so strict that one Massachusetts abolitionist wanted to know if the Illinois Black Code had been drawn up by men from Alabama.⁹ This question really was not as nonsensical as it sounds, for many of the early Illinois settlers did come from Southern states and were definitely in favor of slavery.¹⁰

Although they were a minority, there were groups of people in the Northern states who helped the fugitives. This minority was at its strongest in Ohio and Pennsylvania. In fact, it was through Ohio that the largest number of the fugitives passed on their way to Canada.¹¹ In northern Ohio, the time came when the Underground Railroad was no longer an underground movement, but an affair in which the people openly violated the fugitive slave laws. Because of the feeling of the people, it was in northern Ohio that the slavehunter met with the most trouble. There, he had to move as carefully and cautiously as the slave he was trailing in order that the local townsmen would not discover his motive. If he was lucky enough to capture the slave the people so carefully protected, he was forced to go to the courthouse and show his papers. In cases where the people could find any flaw in his papers, the slave was released.¹²

As far as the Northerners were concerned, the crisis in the fugitive slave trade came in 1850, when the Fugitive Slave Law was passed by the United States Congress. The general points of the law and the reactions it created in the minds of the people of the

⁸ James Harris Fairchild, "The Underground Railroad," *Western Reserve Historical Society Tracts*, Tract No. 87 (Cleveland: Leader Printing Company, 1895), p. 98.

⁹ O. L. Schmidt, "Illinois Underground Railway," *Illinois State Historical Society Journal*, XVIII (1925), 705.

¹⁰ *Ibid.*

¹¹ Booker T. Washington, *The Story of the Negro*, I (New York: Doubleday, Page and Company, 1909), 226.

¹² Fairchild, p. 106.

northern states were most succinctly stated by A. J. Baughman, who said, "The fugitive slave law not only required people to assist in returning slaves to their masters, but made it a penal offense to refuse to do so, which made the law so unpopular in the North that many people prided themselves more upon its breach than its observance."¹³

The way the Northerners met the challenge of the Fugitive Slave Law is best shown by the reactions of the Puritans in northern Illinois. These people, unlike those of southern Illinois, were willing to aid the escaping fugitives.¹⁴ When the Fugitive Slave Law was passed, the Chicago City Council condemned the law and refused to let the Chicago policemen enforce it.¹⁵ To back up their condemnation of the law, the people of Chicago became more defiant than ever toward the slavehunters and were known to tar and feather any slavehunters they caught in the territory.¹⁶

To be truthful, it must be admitted that the view of slavery which the people of the North received was not an entirely true one. This misconception about the nature of slavery was caused, for the most part, by the personal appearance of the slaves when they reached the Northern states. These slaves, after having traveled long distances, were in very poor physical condition when they came to the operators of the Underground Railroad. These escaping slaves also brought many tales of hardship with them, which, although possibly true, were not typical of a slave's life. Most of these stories were well founded, however, since only those slaves with cruel masters would attempt the trip.

In many ways, the slavehunters were even more miserable beings than the slaves they were pursuing. These men, whose job it was to track down the fugitives, were of the lowest Southern class.¹⁷ They were "men whose natural utensils were the bull-whip, the pistol, and the Bowie knife; and their language and bearing corre-

¹³ "The Underground Railroad," *Ohio Archaeological and Historical Quarterly*, XV (1906), 189.

¹⁴ Schmidt, p. 706.

¹⁵ *Ibid.*, p. 710.

¹⁶ *Ibid.*, p. 713.

¹⁷ Fairchild, p. 94.

sponded with these weapons."¹⁸ Because of the actions of the slave-hunters, it has been said that "the frustration of the purposes of those in pursuit of fugitives and the threats and demonstrations made by them while seeking their lost property, created distrust and hatred on both sides."¹⁹ Considering all these facts, it is not surprising that the Northerners felt that they were justified in helping the fugitives escape.

The views of the Southerners on the question of slavery were also important. Although there were notable exceptions, most Southerners were pro-slavery simply because of what the slaves were worth to them. The slaves of that period were to the masters as horses were to the farmers of fifty years ago. A slave was worth five hundred to one thousand dollars. Considering this sizable investment, it is no wonder that the owner would follow the fugitive for months or even years.²⁰

With this monetary value as their main reason, the Southerners were, as a class, very harsh on anyone who aided fugitive slaves. This strictness is best shown by what happened when one young man attempted to smuggle some slaves out of Missouri. One day this man, who lived in Illinois, was approached by a Negro who asked him to cross the Mississippi River that evening and help some fugitive slaves escape. Upon crossing, he realized too late that he had fallen into a trap. He was met on the shore by an angry group of Missourians and was carried off to jail in a hurry. Although they had no real evidence against him, he was tried and convicted on three counts "for stealing slaves, for attempting to steal them, and for intending to attempt to steal them." That man spent five years in the Missouri penitentiary for a crime that he never committed.²¹

But not all Southerners were as harsh on those who helped the slaves as the Missourians. This too can be best shown by citing a law case. When Richard Dillingham was captured in Nashville, Tennessee, with a fugitive slave, he, like everyone else, expected

¹⁸ *Ibid.*, p. 95.

¹⁹ Siebert, p. 402.

²⁰ Fairchild, p. 91.

²¹ *Ibid.*, p. 103.

to receive the death penalty. The Southern jury showed pity and agreement with his purpose and only sent him to the state penitentiary for three years.²²

Besides those sympathetic with the anti-slavery crusade, such as the members of the jury, there were others in the South who were actively engaged in helping the fugitives escape. Some of these people had come from Northern states and had brought Northern ideas with them. Most surprising of all, however, is the fact that even members of slaveholding families were known to help the fugitives.²³ Although these Southern whites helped a great deal on the Underground Railroad, the main operators in the South were the colored people. Because of their own black skins, they could often smuggle others north without arousing the suspicions of the slavehunters.

In order properly to understand the operation of the Underground Railroad, there must be some knowledge of the beliefs and ideas of the slave. The feelings of the slaves were most important of all because if the slaves had not wanted freedom, the Underground Railroad would never have come into existence. These beliefs of the Negro were best stated when Booker T. Washington wrote:

Slavery . . . appeared to the native African . . . to be the natural condition of the majority of men. It was only after the African slaves learned the language of their masters and possessed themselves to some extent of their masters' ideas that they began to conceive that the natural condition of man was not slavery but freedom.

When the fugitive slaves came in contact with the anti-slavery people of the North they made the acquaintance for the first time of a people who hated slavery in a way and with an intensity which few of them had ever felt or known. They learned . . . to believe in freedom for its own sake. They became, as a result, the most determined of anti-slavery people, and many of them devoted their

²² Macy, p. 122.

²³ *Ibid.*, p. 123.

lives most unselfishly to securing the freedom of other members of their race.²⁴

Most of the people of this period were very religious and considered the Bible to be the final authority in any argument. Instead of going to the Constitution to decide the slavery question, they turned to the Bible. In the Northern states, many law cases involving slaves were won because of the Mosaic law which said, "Thou shalt not deliver unto his master the servant which is escaped unto thee."²⁵ Of course, the Southerners could also support their claim that the slaves should be returned by turning to the Bible and quoting the passage where Paul sent the slave, Onesimus, back to his master.²⁶

Since the personal feelings of the people in any region determined whether the Underground Railroad would be a success, it was most active in those parts of the country which were strongly anti-slavery. As might be guessed, the Underground Railroad had its greatest development in Ohio and Pennsylvania. The record of the Alum Creek settlement of Quakers in Delaware County, Ohio, during 1844 shows that large numbers of fugitives passed through Ohio.²⁷ Over a period of five months, forty-seven Negro fugitives stopped at that one station on their way to Canada. If this number at one station is considered representative, it appears evident that an estimate setting the total number of fugitives at between 40,000 and 80,000 is very likely true.²⁸ On the other hand, few routes crossed southern Illinois and other areas hostile to the Negroes.

Because of the illegal nature of the Underground Railroad, the fugitives had to travel at night for the most part. They were hidden at the homes of the operators during the day and were smuggled on to the next station under cover of darkness. During the day, the fugitives were hidden in secret rooms, hollow haystacks, and dense thickets.²⁹ Occasionally, in order to throw the slavehunters off the track, the fugitives were moved by wagon during the day.³⁰

²⁴ I, 231-232.

²⁵ Fairchild, p. 97.

²⁶ Schmidt, p. 704.

²⁷ Siebert, p. 400.

²⁸ *Ibid*, p. 399.

²⁹ Schmidt, p. 708.

³⁰ Fairchild, p. 104.

In different parts of the country, the fugitives traveled by different methods. Along the Atlantic coast, the slaves were concealed in ships and in this way were smuggled into the free Northern states. Once they arrived in the free states, they traveled on to Canada by foot, steamboat, or even railroad.³¹ Although Canada was still the goal, travel through the Midwest was somewhat different from that in the East. Almost all of the travel in the Midwest was done at night and on foot. Sometimes, however, railroads were used for transporting the slaves. The Illinois Central carried some of the fugitives who passed through this area on their way to Canada.³²

No account of the Underground Railroad would be entirely complete without telling something about the personalities of the operators. Most of the men who helped the slaves would not encourage them to escape from their masters. They would help only when the slaves came to their doors to plead for help.³³ Levi Coffin, the president of the Underground Railroad, was one of the most famous of these people. For thirty-three years, from his home in Cincinnati, Ohio, he helped about one hundred fugitives per year to escape. Because of his shrewdness, he aided these slaves and was still able to save himself from prosecution and fines.³⁴ However, another Quaker, Thomas Garrett, was not quite so lucky as Coffin. After many lawsuits had swept away his ample fortune, Garrett still believed in his convictions strongly enough to say, "Friend, I have not a dollar of property in the world, but if thee knows a fugitive that needs a breakfast this morning, send him to me."³⁵

There were even some men, although very few, foolhardy enough to invade the South in an effort to free the slaves. While some succeeded for a while in these attempts, they were usually caught sooner or later. In an effort to free the wife of a Negro abolitionist, Peter Still, a Shaker abolitionist, Seth Concklin, was killed.³⁶ After Concklin had brought a group of slaves up the Tennessee,

³¹ Macy, p. 123.

³² Siebert, p. 298.

³³ Fairchild, p. 99.

³⁴ *Ibid.*, pp. 104-105.

³⁵ *Ibid.*, p. 105.

³⁶ Washington, I, 221.

Mississippi, and Wabash Rivers, he was captured at Vincennes. Afterwards, while trying to escape, he was killed. Another abolitionist, Calvin Fairbanks, made a practice of going into the South and smuggling out slaves.³⁷ While he could claim that no fugitive in his care was ever captured, he was taken in 1844 and spent many years in jail. Although what happened to these men seems drastic, it was representative of what happened to those who invaded the South.

Although most of the operators of the Underground Railroad were white, the real leaders and heroes were the Negroes. Perhaps the most famous of the colored operators was Harriet Tubman. She helped so many slaves escape that her people began to call her "Moses." After she escaped from slavery in 1849, she returned many times to the South and helped bring out others. It has been said that she helped over three hundred slaves escape.³⁸ She, like Calvin Fairbanks, was able to say that no fugitive under her care was ever recaptured. Then, during the Civil War, she worked for the Union Army's secret service.³⁹ It was Negroes like her who really made the Underground Railroad a success. For they, in doing this work, set themselves up as examples for others of their race and proved that they really wanted and were ready for freedom.

George R. Powers

³⁷ Buckmaster, p. 123.

³⁸ Washington, I, 222.

³⁹ *Ibid.*, p. 223.

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1. Comment on the reader interest achieved by the student writer of this research paper. Is it inherent in the subject, primarily, or achieved by the author's handling?

2. List the main sections into which the material falls. How much is introduction? How much conclusion? What do the introduction and the conclusion add?

3. To what does footnote 3 refer? Footnote 5? Footnote 6?

4. Note the two ways in which quotations are handled. In the one long enough to be blocked, note the use of suspension points.



B. VISITOR IN THE HEAVENS

An astronomer, most probably an amateur stargazer, will be the first to sight it, with the aid of a telescope. Within several weeks, it will be visible to the unaided eye, and entire populations will look skyward and watch the return of a space visitor, Halley's comet. Even in that year, 1985, with all of the artificial satellites and space platforms that man will have put into orbit above him, Halley's comet will make all of man's endeavors in space seem insignificant.

Yet, even as it will seem to belittle man's space projects, there will be few who will fear Halley's comet. After centuries of observation, man has emerged from superstition, and comets, of which Halley's is an excellent example, are now recognized as members of the sun's family, as are the planets, although perhaps stranger and more interesting. Throughout history, however, comets have held many meanings for different civilizations. The Greeks paid little attention to them, except to regard them as atmospheric phenomena, unrelated to the sun, moon, and stars. The Chinese had

a different concept: "They believed that each terrestrial kingdom had its celestial counterpart, and that the comets moved like ambassadors from one celestial region to another, so that they might even be utilized to give warnings of events to come."¹ In medieval times, comets were greatly feared. In 1066, the invasion of the British Isles by William the Conqueror was preceded by an appearance of Halley's comet.² When the comet appeared in the heavens in 1456, Pope Calixtus, thinking it to be a sign of the anger of God, ordered public prayers. At about the same time, the Turks completely overwhelmed the Christians on the battlefield, and this added to the dread people had of the comet.³

What is this spectacle that struck so much terror into the hearts of men in ages past? The astronomer, with the aid of the mathematician and the physicist, gives us the answer. The account below will be focused primarily on Halley's comet itself, discussing comets in general only when it is desirable to give the reader perspective.

Like most other comets, Halley's comet is composed of two major parts, a head and a tail. The head is subdivided into two parts, the nucleus, situated at the very center of the head, and the coma, a haze surrounding the nucleus. The nucleus appears as a star which shines through the outer portions of the head. It would seem that the nucleus is a large, very compact mass, but observation has shown otherwise: "In 1910 Halley's comet passed between the earth and the sun, yet not the slightest sign of the comet could be seen, although a solid body 50 kilometers across would have appeared as a small dot moving across the sun."⁴ The boundary of the surrounding coma is difficult to define. The coma is less dense than the nucleus, consisting of gases and larger aggregates of matter.

¹ Patrick Moore, *The Story of Man and the Stars* (New York, 1954), p. 45.

² The return of Halley's comet in 1066 is recorded on the famous Bayeux tapestry.

³ Thomas Dick, *The Sidereal Heavens and Other Subjects Connected with Astronomy* (Philadelphia, 1856), p. 324.

⁴ Fletcher Watson, *Between the Planets* (Cambridge, Mass., 1956), p. 69. There are about 1.6 kilometers in one mile.

As Halley's comet approaches the sun, the head is observed to become smaller. In 1910, for example, the comet's head shrank from a diameter of 230,000 kilometers to 40,000 kilometers as it neared the sun.⁵ Several explanations have been offered, two of which seem the most plausible. One is that as the comet nears the sun, it gets hotter, and the tightly bound molecules of the nucleus and coma are broken down more rapidly, and are lost from the head to the tail. The other pictures the comet's head as made up of many particles, all rotating about a common center, mutually attracted to one another. As the comet nears the sun, the outside force of the sun's gravity causes the internal forces of attraction to adjust themselves in such a way as to bring the particles closer together.⁶ Probably a combination of modifications of both theories is the correct explanation.

Although the head of Halley's comet provides the astronomer with many problems upon which to speculate, it is the tail that is the most interesting portion of Halley's comet, or of any comet. The tail consists of the same material as the head (compounds of carbon, nitrogen, hydrogen, and oxygen), the density being lower than that of the head, even lower than in some of the best vacuums produced in laboratories. The length of the tail is enormous. In 1910, the tail of Halley's comet attained a maximum length of 150,000,000 kilometers, nearly the distance from the earth to the sun.⁷ The apparent length may vary, depending on the relative positions of the earth and the tail. Thus, if the earth were passing through the tail, it would appear to stretch from horizon to horizon; whereas if the tail were in such a position as to be pointing directly at the earth, it would appear as a haze surrounding the head. These are the extremes, however; the angle of observation is normally somewhere in between.

⁵ *Ibid.*, p. 67.

⁶ Thomas Chamberlin, *The Two Solar Families* (Chicago, 1928), p. 266. The internal mutual attraction between the particles obeys Newton's law of universal gravitation, which states that any body in the universe attracts any other body with a force that is directly proportional to the product of their masses (quantity of matter), and inversely proportional to the square of the distance between them.

⁷ Watson, p. 58.

As Halley's comet nears the sun, the tail lengthens, always pointing away from the sun. This "trailing" is explained by the fact that the atoms which make up the tail are driven back by the pressure of the sun's light. Since the intensity of the sun's light rays increases as that body is approached, the atoms are driven out from the head with increasing force, and the tail lengthens. It is reasonable to ask why the tail does not grow without limit, since under a force, even one which decreases with distance, the atoms would theoretically be driven out an infinite distance. The answer is that the sun's gravity eventually counterbalances the light pressure, and the tail retains a certain bounded length. This same radiation pressure acts on the head, also, but the entire head is kept from being pushed from the sun by the sun's gravity, which acts on the large mass of the head in far greater magnitude than do the weak forces of light rays.⁸

With some knowledge of the anatomy of Halley's comet, let us now focus our attention on the orbit, or path, which Halley's



Figure 1

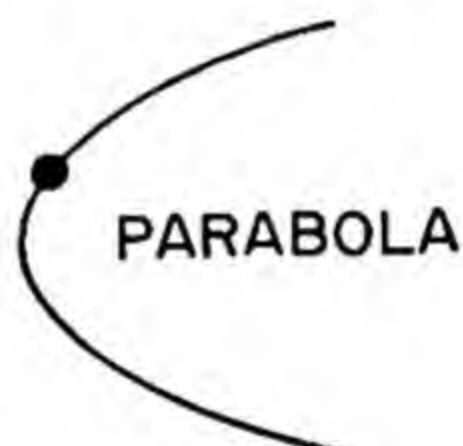


Figure 2

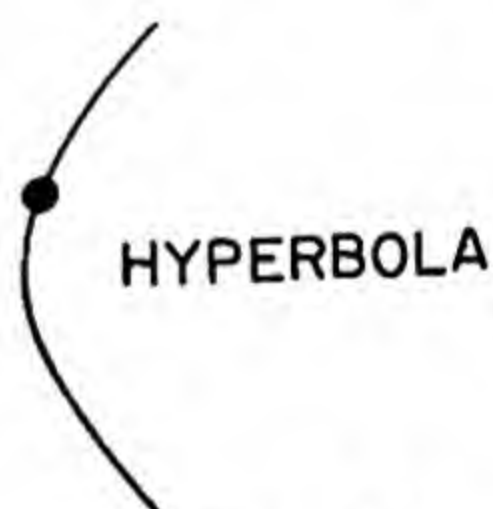


Figure 3

comet takes around the sun. Figure 1 pictures an ellipse, the shape of the path of Halley's comet. Before a discussion of this orbit is undertaken, it will be helpful to examine briefly the history of the laws governing the orbits of heavenly bodies and how they relate to Halley's comet. In the seventeenth century, the German astronomer Johann Kepler set forth his laws of planetary motion, one of which stated that all of the planets move in ellipses, with the sun situated at one of two geometrically defined points within each ellipse called the foci. Sir Isaac Newton used these laws to demon-

⁸ William W. Campbell, "The Return of Halley's Comet," *Annual Report—1909, Smithsonian Institution* (Washington, 1910), p. 225.

strate his famous laws of universal gravitation and motion. In 1682, Dr. Edmund Halley plotted part of the orbit of the comet which now bears his name, and compared it with orbits of other comets which he had plotted. He found the orbit to be the same as those of the great comets of 1456, 1531, and 1607, noticing that the period, or the time between successive appearances, was roughly 76 years.⁹ The orbits postulated by Newton for heavenly bodies included not only the ellipse but also two other types of related curves, the parabola and the hyperbola. (See Figures 2 and 3.) Halley had plotted the orbits only for the sections near the sun, and the differentiation between whether an orbit was an ellipse or a parabola was very difficult in that day. But Halley reasoned that the four similar orbits must be ellipses, and not parabolas, since if the latter were correct, the comet would not have returned.¹⁰ Therefore, he predicted that the comet would return in the latter part of 1758. Although he did not live until that time, his prediction proved to be correct within about half a year, the comet returning on March 13, 1759.¹¹ Since that time, the appearances of Halley's comet have been traced in astronomical records dating back to 240 years before the birth of Christ.

The motion of Halley's comet in its orbit is retrograde; that is, it moves in a direction opposite to that of the planets and most of the other members of the sun's family. In the later discussion of the possible origin of Halley's comet, this fact will lend weight to one of the theories of origin.

The motion along the orbit is not of uniform magnitude, but varies from a velocity of 34 miles per second at perihelion (the closest approach to the sun), to less than 1 mile per second at aphelion

⁹ Dick, p. 303.

¹⁰ Campbell, p. 254.

¹¹ Before the predicted return, Clairaut, a French mathematician, calculated that the influences of the planets Saturn and Jupiter would lengthen the period of Halley's comet a total of 618 days, and that the comet should reappear on April 13, 1759, plus or minus 36 days. The prediction was accurate to within 30 days. (Dick, pp. 303-304.) The error was caused partly by the fact that the influences of the then undiscovered planets, Uranus, Neptune, and Pluto, could not have been considered. (Campbell, p. 254.)

(the most distant point from the sun).¹² This velocity remains less than a certain critical velocity; if this critical velocity were exceeded, the comet would fly away from the sun, never to return.¹³ This critical velocity will also be shown to play a vital role in the theory of origin.

Halley's comet travels in an orbit which is about four times longer than it is wide; its length is about 3,420 million miles. The comet, in tracing this orbit, comes within 57 million miles of the sun.¹⁴ The plane of the orbit is inclined 18 degrees to the ecliptic, which means simply that if the path of Halley's comet were traced on a sheet of paper, and the path of the earth were traced on another, the angle between the sheets would be 18 degrees.

As Halley's comet nears the inner portion of its orbit, it brightens; as it recedes from the sun, it dims. This phenomenon makes it necessary to discount any supposition that the comet is a self-luminous body, as are the sun and stars, since if the comet did produce its own light, it would be equally bright in all parts of its orbit.¹⁵ The comet shines by reflected sunlight, in much the same way as do the moon and planets, but in addition, some of the sunlight's energy is absorbed by the atoms of the comet, and these atoms reëmit light of a slightly different nature.¹⁶

Despite the previous reference to the low density of the head and the even lower density of the tail, the impression that Halley's comet is not of sizable mass (weight) is an incorrect one, since within the huge volume occupied by the body, an enormous amount of material is contained even at a low density. Still, the mass is small compared to that of the earth, probably about one ten-thousandth of the earth's mass, or a million million million tons.¹⁷ This brings up the question of what would happen if Halley's or any other comet were to collide with the earth. Most astrono-

¹² Campbell, p. 256.

¹³ Simon Newcomb, *Astronomy for Everybody* (Garden City, N.Y., 1902), p. 258.

¹⁴ Dick, p. 316.

¹⁵ Newcomb, p. 276.

¹⁶ Watson, p. 67.

¹⁷ *Ibid.*, p. 64.

mers do not think the possible results to be any great cause for alarm.

If we hit only the tail, as we may have done in 1861 and 1910, nothing unusual would happen; the sky might appear a trifle brighter than usual because we would be looking into the bright stuff of the comet's tail. If the earth met the nucleus, which probably contains the greater part of all the comet's mass, we might see a very intense meteor shower.¹⁸

Although it might appear more logical for a discussion of the origin of Halley's comet to appear at the beginning of this paper, the topic has been intentionally placed last, in the hope that the reader has gained some knowledge about the composition and orbit of the comet that will make the presentation of the theories of origin clearer.

There are two explanations of the existence of comets. The first is that comets were originally not part of the sun's family, but wandered throughout the spaces between the stars, finally passing close enough to the sun to be captured and forced into a closed path around it.¹⁹ The backward motion of Halley's comet in relation to the planets would seem to substantiate this idea, since if the comet had been formed along with all of the planets, it seems that it would have been set in motion in the same direction as theirs, whereas a body captured from outer space would not necessarily be traveling in this direction. Here, the critical velocity mentioned earlier would play a part in determining whether the sun could capture a comet or not. If the comet were moving through space with a velocity greater than this velocity, there would be no capture, since the comet would have enough energy of motion to resist the sun's force of attraction. If, however, the velocity were to fall short of the critical velocity, then there would be a capture, the comet's energy of motion being insufficient to resist the capturing force.

¹⁸ *Ibid.*, p. 65.

¹⁹ Watson, p. 46.

The other explanation of cometary origin states that comets were formed from the sun, as were the planets, when a passing star pulled material into motion around the sun. The comets were pulled out to a greater distance, and their paths were more elongated as a result. A modification of this theory states that the sun ejected cometary matter into space after the planets had been formed, and these cometary masses sped far out past the orbits of most of the planets. But in time they began to fall back, and would have fallen again into the body of the sun had the gravitational attractions of other bodies in the vicinity of the line of fall not pulled them aside just enough to miss the sun and loop again into space in very narrow ellipses.²⁰ The observed orbits of Halley's and other comets lend weight to this idea, for the ellipses are extremely elongated. Still, the backward motion must be accounted for. It has been suggested that because Halley's comet is rotating about an internal point, some material is thrown out in a direction opposite to that of its motion, slowing the comet down.²¹ It is possible, according to the originators of this explanation, that the comet might in time have slowed down and even reversed its direction altogether. This means that the comet once shared the direction of the planetary motion, making it possible to suppose that it did have an origin common with the planets.²²

After this brief sketch of Halley's comet, touching upon its components, orbit, light, mass and density, and finally its possible origin, it is fitting to close with a speculation about the future of this body. The material in the head is constantly being lost to the tail; some comets have even exhausted their supply of tail material, and display only heads. The head loses material in other ways, also, the ejection in rotation being one means of decreasing the content of the comet. However, there may be a compensation for this loss, as there is reason to believe that in the outer reaches of the orbit, stray matter in space may be gathered in by the comet. "The whole history of a comet is thus a seesaw between conditions favorable

²⁰ Chamberlin, p. 273.

²¹ Watson, p. 70.

²² *Ibid.*, p. 74.

to accessions and conditions that force discharge of the most minutely divided matter and even the dispersion of the cometary swarm itself."²³

In the final analysis, then, the return of Halley's comet is not absolutely certain. We may safely assume, however, that the forces which tend to break it down act very slowly, and that the visitor in the heavens will probably return many times, linking past with present, being, as it were, a celestial clock, ticking once in each human lifetime, ticking away seconds in the short minute of man's history, a minute in the countless ages since the dawn of time.

Don Sherfick

²³ Chamberlin, p. 274.

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 Newcomb, Simon. *Astronomy for Everybody*. Garden City, N.Y., 1902.
 Watson, Fletcher. *Between the Planets*. Cambridge, Mass., 1956.

1. Compare the purpose of the title of this paper with that of the earlier one. What did this student writer feel the need to do, in making his title choice?

2. Compare also the introductions. What is there about the subject matter of this paper that puts a special burden on the author to create and sustain reader interest?

3. Are you, as a "general reader," able to follow him throughout? Note any special efforts he makes in the course of the paper to make his subject intelligible and interesting.

4. Compare the length of his conclusion with that of "The Underground Railroad." What does he do in it?

5. Notice his use and handling of information footnotes.

6. Notice that the names of publishers, included in the footnotes and bibliography in example A, are omitted here (see pp. 506–507). Your instructor may decide which practice he wishes you to follow.

ASSIGNMENT

1. The whole field of human knowledge is open to you when you choose a subject for a research paper, but you need to remember that you can handle only a very small phase of a tiny section of it. Your instructor may help you in choosing a topic that can be handled adequately in the time he allots and the length of paper he suggests, and that will give you maximum experience in the use of your library's resources. The following are but a hint of the kinds of suitable topics that you can find in various fields: history—the Boston Tea Party; religion—the Amish; exploration—Mt. Everest; art—Van Gogh's contribution; literature—Frost's early reputation; language—Basic English; music—the early history of jazz; natural history—the lemming migrations; medicine—the early history of anesthetics; engineering—the pyramids; commerce—the St. Lawrence seaway; anthropology—the Australian Bushmen. In fact, about the only types of subject to be avoided are the overly technical, which could not well be made intelligible to the general reader, and the purely biographical, which too often become little more than digests of existing studies. (But a person may be studied in terms of his accomplishment as an author, artist, scientist, diplomat.)

2. Having chosen your subject, proceed step by step with your bibliography building, reading and notetaking, organizing and outlining, and writing and documenting, following carefully the directions given in this unit and by your instructor. Remember that your purpose in this project is not only to complete this paper with a minimum of waste motion and a maximum of success, but also to develop research habits which will stand you in good stead when you later do other and longer pieces of research to satisfy course or degree requirements or to submit for publication.

◆ The Examination

Some of the most important writing that you are doing in college (from the standpoint, at least, of immediate results) is what you do when examination time comes around. Yet many students with good minds, who are faithful in preparing assignments and attending classes, conscientious in taking lecture and outside-reading notes, and thorough in review, fail to get the academic recognition they merit because they give too little thought to the importance of the actual writing of the examination itself. Examinations are of two main types: the **objective**, which can be answered with a word or a symbol; and the **essay**, which requires that answers be written out at some length.

The Objective Examination

You are familiar with the objective examination in various forms—true-false, completion, multiple choice, matching—in all of which the problem of writing is reduced to a minimum. The material covered by the examination is either supplied in full for you to manipulate, or given completely enough so that you have only to recall a missing term and fit it into a certain context. Faced with such an examination paper, you have only two concerns—to understand the material and to follow directions exactly. If you read hastily through true-false statements and jump to conclusions, if you use plus and minus signs when “T” and “F” are asked for, or if you put down your answers irregularly at the sentence ends instead of blocking them at the beginning as directed, you may fail an ex-

amination for which you are perfectly prepared. The objective correction-key makes no allowance for personal idiosyncrasies and gives no credit for good intentions alone.

The objective examination is frequently a time test as well as an information test, designed to check your speed as well as your knowledge. Consequently you would do well to run through it rapidly at first, answering only those questions whose answers occur to you at once. Then you can return and spend the necessary time on the troublesome ones, without fear that you will get caught at the end of the period with some obvious ones untouched.

The objective types of examination are generally popular with students because of the ease with which they can be taken, with instructors because of the speed with which they can be corrected, and with both because of the complete objectivity of the results. They are best suited to subjects involving little but the memorizing of a great many facts, since they test what you know, but not what you can do with your knowledge. As someone has remarked, they are designed to discover what you don't know, while the essay type permits you to reveal what you do. You may write a perfect paper of the objective sort, but only in the essay examination can you write an extraordinary one.

The Essay Examination

The essay type of examination requires that answers be written out at some length. Your entire equipment being a set of questions and a blank sheet of paper, the need for a careful following of directions increases. The student who handed in an unfinished paper late because the examination was too long got little sympathy from the instructor who pointed out that the directions (because of the crowded room) called for the answering of alternate questions only. If you are asked to answer three out of five or eight out of ten questions, there is little virtue in attempting to prove your superiority by writing on them all. Since your instructor will probably read and grade you on the required number only, you will be wiser to spend your allotment of time on a fuller treatment of the work designated.

The student who receives a set of questions is likely to feel a

great urgency to start writing on them at once. It is far better if you will devote a little time to reading the examination as a whole before you set pen to paper. Every set of questions represents an instructor's estimate of what the average student can do in the time allowed. It is easy to make the mistake of spending so much time on the first few that you are unable to finish, in which case you are usually penalized in full for the proportion of work undone.

Another reason for reading through all the questions before you start to write is to discover those that you are best prepared to answer. Not that you should do them first, as you would in the objective type, for your answers should follow the order of the questions unless you have received specific permission to change it. But an exceptionally good and complete discussion of some of the questions will likely compensate, in the reader's judgment, for a relatively brief or sketchy treatment of others. (Here is an advantage of the essay examination over the objective type, in which you can never be better than correct.) Still another reason for a careful prereading is that some questions may tend to overlap, so that you can save time by determining in advance just what you will treat of in each answer. Altogether, the few moments you spend in going over the entire examination is a well-invested portion of your examination time.

Read and consider with care not only any directions covering the conduct of the examination in general but any indications of the manner in which a particular answer is to be prepared. Among the strictly essay questions, for example, are often found some purely factual ones which are more nearly objective in nature. If you are asked to "list six reasons" or "enumerate eight causes," there is no merit in writing a long discussion of reasons and causes instead. In fact, the examination reader, who will be looking for an answer in the requested form, will probably be in no mood to pick the vital points out of your discussion for you. If you are asked, again, to state something in a single sentence, use no more and no less; but when you are told "discuss at length" or "explain fully," a paragraph or more is in order.

It is in answering such discussion questions (and they are the more numerous and important in the essay type) that you will find

a use for one or another of the types of writing already discussed in this book. You may be asked to describe a battle (Unit 1), or to narrate the chief events in the life of a historical figure (Unit 2). You may be asked to tell how to make a piece of laboratory equipment (Unit 4) or how an industrial process is carried on (Unit 5), to compare or contrast two characters in a book of fiction or the circumstances leading up to two events (Unit 6), to classify people, poetry, or natural phenomena (Unit 7).

Examination questions not only call for the use of the various aids to exposition and the common expository patterns treated in Parts I and II of this book but also present you with many of the reasoning and writing problems discussed in Parts III and IV as well. Most frequently of all, perhaps, you will be called on to define terms from the new vocabulary that practically every course forces you to learn (Unit 8). But you will also be required on occasion to name and explain the parts of a flower or of a piece of machinery, or to analyze a social problem (Unit 9). You will frequently be asked to discuss causes and results—the reasons for the depression, the effects of prohibition (Unit 10); to report the results of an experiment or to draw conclusions from evidence (Unit 11); and to apply general laws of science or principles of economics to specific cases (Unit 12).

You may be asked to discuss critically your outside reading (Unit 13), or to characterize a figure in history, literature, or government (Unit 14). Examinations being necessarily brief, you will often be asked to summarize—a book, a theory, or an event (Unit 16), and you may be required to outline the main points of an argument or a lecture (Unit 17). You may even be asked for such a correlation of various reading materials as will recall in brief the research paper itself (Unit 18). In fact, the fields in which you are studying are so varied and the possibilities for kinds of essay-type examination questions so numerous that there is scarcely a method of thinking or writing which you will not be called upon to make use of on examinations at one time or another.

The length of your answers will be determined by three factors: the number of questions, the time allowed, and your knowledge of

your own speed of thinking and writing. The instructor who gives a single question as a three-hour final will naturally demand a wealth of detail which he will by no means expect if he gives twenty questions to be answered in an hour. The more comprehensive your answer is to be, the more pains you should take in planning it. (The habit of jotting down in rough outline form the main points you mean to discuss, on the back of your paper or in a margin, is a useful one.)

There is no special premium to be placed on length alone. Your instructor, who must read dozens of examination papers every time you write one, is likely to be at least as favorably impressed by a concise answer which drives straight to the point as by a long and flowery piece of rhetoric. A brief generalization supported by a few well-chosen examples is, in the examination as well as in other writing, worth pages of vague abstractions.

It goes without saying, of course, that just as you should take a little time at the beginning of the period to acquaint yourself with all the questions, so you should reserve a few moments at the end to reread your work, to catch possible inaccuracies of expression as well as content. Even though your writing time is thus further shortened, the time is again well spent. Whether or not an instructor consciously lowers grades for inaccuracies of composition, he cannot avoid being at least subconsciously impressed by careful as well as by careless writing.

Since your success in the essay type of examination depends upon the reader's personal evaluation of your work rather than upon an objective score, the question of neatness may be another determining factor in your grade. No one will object to careful crossings-out and interlinings on the examination paper; but the greater ease with which an instructor can read a paper written in ink in a tidy hand, with reasonable margins and with spaces setting off neatly numbered answers, is certain to be reflected in his estimation of your work. This is inevitable; not that, on the college level, there is a definite "grade school" premium on neatness, but that the contents of the paper which can be read without annoyance from its form can be more certainly appreciated.

Preparing for the Examination

Perhaps in a discussion of how to write the examination, brief mention of how to prepare for it will not be amiss. From all sides you hear that cramming is a vicious habit—and every word is true. The student who has good sense and will power enough to make reviewing a simple everyday matter instead of an all-night ordeal just before the examination will get his reward not only in superior grades, which, after all, are of only immediate and trifling concern, but in the mastery of his subject, which is his reason for being a student. He who does his final reviewing the day before, gets a night's sleep, and comes to the examination without a further look at notes or textbook will gain more from his resulting clear-headed perspective of the whole subject than he will lose by forswearing those tempting last-minute looks at the minutiae.

It may sound like an ideal—but it can be done.

ASSIGNMENT

This is a unit for which you can best supply your own examples.

1. If you have access to files of old examination questions, look them through to discover the type of writing that is required in the answer. If among them are questions covering the work of courses you are now taking, try writing answers to any with which you are already familiar.

2. Save your own examination questions and compare them with your answers at your leisure, after your paper has been returned. If you got less than the highest grade, try to discover whether you were penalized for lack of preparation or poor presentation. (If in doubt, ask the instructor to go over the paper with you.) Then practice rewriting some of your answers, after referring to the suggestions given in the preceding units for the type of writing they require.

One of the most important results of your college training in composition should be that through leisurely and painstaking writing (such as the themes you prepare outside of class for this course) you gradually become capable of writing papers comparable in quality while working rapidly and under pressure (as you are obliged to do in writing examinations and themes in class).

◆ **The Business Letter**

Any firm doing business with the public by mail can testify to the confusion and delay caused by the carelessness or ignorance of its customers. Since you will be a rare person indeed if in the course of your life you find no occasion to write a business letter, you owe it to yourself to become familiar with the accepted forms and practices of business correspondence, and to make their use a fixed habit. Like learning to ride a bicycle, the acquiring of correctness demands some practice; but you will be equally well repaid, for, once acquired, the right procedures will be as natural and permanent as your sense of balance on a wheel.

Should you decide to make business a career, you will find books and courses devoted entirely to the subject of Business English, which treats of all manner of commercial problems. Here we shall disregard all types of communication between businesses and from firm to customer, taking up only those kinds of business letters which you, as a layman, are most likely to be called on to write, along with such matters of letter form and business practice as you will need in writing.

Such forms and practices have become very highly conventionalized. Liberties, of course, may be taken to obtain special effects; you may find a sales letter beginning, for instance, with an attention-getting "Good Morning!" instead of the customary "Dear Sir." But the following procedures have come to constitute standard business practice, and within their limits you can work with confidence in your correctness.

BUSINESS LETTER PRACTICE**What to Write with**

Type your letter, making a carbon copy for your own records, if possible; if not, write neatly and legibly by hand. Use blue, blue-black, or black ink—never pencil.

What to Write on

The preferred stationery for general use is a good grade of white paper, "typewriter size" ($8\frac{1}{2}$ x 11 inches). It should always be unruled (use a ruled guide beneath it, if necessary, to keep your handwritten lines reasonably straight). For very brief letters you may use the half-sheet size of paper ($8\frac{1}{2}$ x $5\frac{1}{2}$). On this size you may write either the long way, producing a short letter of standard width (this is generally preferred, for convenience in handling and filing), or the short way, producing a miniature letter of standard proportions (this is chosen by some, for the relative informality of its appearance).

How to Send

Your envelope should match your paper in quality and finish as well as in color. Use the standard commercial size ($3\frac{3}{4}$ x $6\frac{1}{2}$) for the half-sheet letter, which should be folded into three parts. The two outside wings should be slightly narrower than the center section, with the right folded in first and the left over it, so that it will slip readily into the envelope (held in the left hand, face down) without catching on the sealed flaps. The recipient, withdrawing it in the same fashion after slitting the top flap, can then easily flip it open with his right thumb.

This commercial envelope will also accommodate most letters written on a full sheet if they are correctly folded into six parts. Bring the bottom up to within half an inch of the top, and crease; then fold as you would a half sheet, and it can be opened readily with the right thumb and forefinger.

For letters necessitating several full sheets or containing bulky enclosures, use the official size of envelope ($4\frac{1}{4}$ x $9\frac{1}{2}$). Fold the sheets together into three parts only, bringing the bottom up about

two-thirds of the way to the top, and the top down to about half an inch from the resulting crease.

How to Arrange

Whichever size of paper you use, it is desirable that you arrange your letter on the page so that it will appear as much as possible like a well-framed picture. The spacing between the parts of your letter, and the width of your margins, may be varied in order to make different letter lengths appear to best advantage on your page. Keep all four margins approximately equal, with the left side and bottom rather wider than the right and top, if anything. Hyphenate long words at the ends of lines to keep the right margin reasonably straight (check with the dictionary to be sure you have split them at the accepted places). The use of the half sheet for a very brief message will help to overcome the lonely appearance of a single line of letter on a full one, and double-spacing will help to plump out other brief messages. (Single-spacing, with double-spacing between paragraphs, is the usual practice.) Only an experienced stenographer can judge accurately in advance the space a letter will occupy; but with a little care you can avoid an unnecessarily clumsy arrangement.

For long letters likely to occupy more than a page, do not reduce your margins beyond 1 to 1½ inches. Arrange to have at least three lines of letter text on your last page, and number each page after the first. Never write on the back of a sheet.

BUSINESS LETTER FORM

The form required by custom in writing a business letter is composed of five essential parts besides the message itself: the **heading**, the **inside address**, and the **salutation**, which precede the message, and the **complimentary close** and the **signature**, which end it. As you study the requirements for each part, refer to the model letters on pages 546–547 for illustrations of their use.

Heading

The heading includes your address and the date on which you are writing. It customarily occupies three lines as far up in the upper right corner as is required for a good arrangement of your letter

length, and far enough to the left to insure that the longest line will end at whatever margin you intend to maintain. Business firms, of course, use prepared letterheads on which their names and addresses are printed or engraved; and you yourself may have stationery on which your address already appears, at top center. If so, you need write only the date, either in the customary upper right corner position or centered on the page, but always below the address.

Inside Address

The inside address contains the name and address of the person or firm to whom you are writing, just as it will appear on the envelope (include zone number for large cities, if known). Although its use is essentially a matter of office procedure for convenience in filing and in addressing a reply, it has become conventional for all business letters. Begin it at the left margin, at least two spaces below the date. (More space is allowable here, if you are arranging a short letter on a large page.)

If your letter is addressed to a firm but you wish it to come to the attention of a particular person or officer, you may include an "attention note" (see p. 547), beginning at the margin or centered on the page between the inside address and the salutation, with a space above and below.

Salutation

The salutation appears at the left margin, two spaces below the inside address, and consists of the words with which you greet the person to whom you are writing. They have been conventionalized into a few set phrases, among which these are most frequently used:

To a company:

Men

Dear Sirs:

Gentlemen:

Women

Mesdames:

Ladies:

To an individual:

Men

Dear Sir:

My dear Mr. Blank:

Dear Mr. Blank:

Women

Dear Madam:

My dear Mrs. (Miss) Blank:

Dear Mrs. (Miss) Blank:

It was once the custom to use "Dear Sir" or "Dear Madam" in greeting any individual not personally known to the writer; but now the addressee is usually greeted in more friendly fashion by name, whenever the name is known. Curiously enough, "My dear Mr. Blank" is generally regarded as a slightly more formal salutation than "Dear Mr. Blank," with "Dear Sir," of course, remaining the most formal of all.

- Note:* 1. Choose a salutation which matches the inside address in number and gender, disregarding any intervening attention note.
2. Choose one expressing the degree of formality suited to the occasion.
3. Capitalize the first word and all nouns.
4. Punctuate with a colon always—nothing more.

Complimentary Close

The words by which you take your leave should begin at the center of the page width, at least two spaces below the last line of your letter. (This space, like that between the heading and the inside address—see p. 540—can be increased for arrangement's sake.) Like the salutation, the complimentary close has become conventionalized into a few acceptable phrases, of which the following are most popular:

1. Very truly yours, Yours very truly, Yours truly,
2. Sincerely yours, Yours sincerely, Yours very sincerely, Sincerely,
3. Cordially yours, Yours cordially, Cordially,

The first group is very impersonal, the second more friendly, the third the warmest. Words like "faithfully" and "respectfully" have gone out of general business use, along with the somewhat subservient attitude they suggest.

- Note:* 1. Choose a close that will match the degree of formality expressed in your salutation.
2. Capitalize the first word only.
3. Punctuate with a comma.

Signature

Directly under the complimentary close, sign your name as you are in the habit of writing it. Be sure that it can be easily read; do not pride yourself on one of those highly distinctive signatures which look more like a careless drawing than a row of letters (experts say they are more easily forged than a decipherable one). If you type your letter, type your name also, to make certain of its legibility, but leave room (four lines will do it) between the complimentary close and the typed name for your handwritten signature, to certify the letter as your own. If you are writing in any official capacity, your title should appear below your name. Do not punctuate either signature or title.

As to social titles, a man never signs himself "Mr.," since that title is taken for granted. But a woman must indicate whether she is "Miss" or "Mrs.," for the information of those who will address her in reply. Those titles are not a part of her legal signature, however, and should never be written as such, but in parentheses.

<i>An unmarried woman:</i>	(Miss) Jane Brown
<i>A widow:</i>	(Mrs.) Jane Brown
<i>A married woman:</i>	Jane Brown (Mrs. Charles R. Brown)

The initials that usually appear at the left margin of a business letter issuing from an office, opposite or slightly below the signature, are those of the dictator and the stenographer, for purposes of record. As an individual writing your own personal business letters without benefit of secretary, you will omit them.

BUSINESS LETTER STYLE

Arrangement

You may arrange the parts of your business letter form according to either of two styles, **indented** or **block**.

INDENTED

Arrange the lines of the heading and the inside address diagonally by indenting each succeeding line an equal distance (about

two letter spaces) beyond the one above. The diagonal arrangement resulting is the older of the two styles and is still preferred by the conservative, upon occasion, because of its greater consequent dignity, and for handwritten letters, in which it is difficult to follow the block pattern successfully.

BLOCK

Arrange the lines one underneath the other vertically. This style came into being with the typewriter, because of the greater ease of beginning each line at the same point, on the machine; its popularity is now so great that it has almost completely displaced the older indented style in business correspondence. Carried to its logical conclusion by the efficiency expert, this style would demand that every line, including the date, the opening sentence of each paragraph, and the complimentary close and signature, begin at the left margin. Present business practice, however—as you yourself may discover by examining the next few letters you receive—most frequently involves one or another variety of compromise, often called “semi-block.” In this form the heading is blocked but left in its usual position on the right side, and the inside address is blocked at the left margin. The paragraphs may or may not be indented (if not, the shift from one to another will be readily indicated by the blank line customary between single-spaced paragraphs; if double-spaced, always indent), and the complimentary close and the signature may or may not be moved from the center of the page to the left margin.

Note: The salutation always begins at the left margin, and the complimentary close and the signature are usually blocked in either form.

Punctuation

You may punctuate your business letter form according to either one of two styles, **closed** or **open**.

CLOSED

Every line of the heading and the inside address must be followed by a comma, except for the last line of each, which is closed with a period.

OPEN

No terminal punctuation is used in the heading or the inside address.

You may use either style of punctuation with either style of arrangement, but because closed punctuation and the indented style are the older forms, they are more frequently used together; the block style is usually accompanied by open punctuation.

- Note:* 1. Your choice of punctuation affects only the heading and the inside address; the colon after the salutation, the comma after the complimentary close, and the omission of punctuation after the signature are constants in all business practice, and are unaffected by your choice of style.
2. Whichever style of arrangement or punctuation you choose, be consistent within a given letter.
 3. You will do well to decide on the style which you prefer, and to practice it consistently in your business correspondence, so that its correct use will become second nature to you.

Envelope

1. In writing the outside address on the envelope, follow the style of arrangement and of punctuation which you have used in the letter itself, except for your return address, in the upper left corner, which you should always block for the sake of compactness. Single-space it for the same reason.
2. Double-space the name and address of the person or firm to whom you are sending the letter (unless it contains so many items that single-spacing is necessary), in order to make it easier for postal employees to read. Begin it at the approximate center of the envelope, so that it will occupy the lower right quarter of the envelope face.
3. Special directions such as the attention note, "Personal," or "Please Forward" should be placed in the lower left corner.
4. Attach the stamp—right side up—well inside the upper right

corner of the envelope; it will look better and be less likely to be torn off than if allowed to run over the edges.

Abbreviations

You may correctly use the abbreviations "Mr." and "Mrs.," of course, since they are never written out; and other abbreviations in common use, such as initials, directions (1014 *E. Morton Street*), *St. Louis*, *Washington, D.C.*, *U.S.A.*, 142 *Rosewood Boulevard NW* (designating an area in a city), *Mumford & Jones* (provided the firm itself uses the ampersand). But you should avoid abbreviations of month and state names, of "street" or "avenue," and of "company." These are generally frowned upon in business letter writing, the slight saving of time effected being insufficient to offset the appearance of haste or laziness and the sacrifice of dignity accompanying their use.

Model Letters

On each of the two following pages you will find a model business letter. Study carefully the form and style—parts, arrangement, and punctuation—of each.

I

425 Merton Road,
Danville, Ohio,
December 16, 1958.

Dr. John McClelland,
17 Manistee Boulevard,
Cleveland, Ohio.

My dear Dr. McClelland:

I have just discovered that I shall be unable to keep my appointment with you at 4 P.M. on Thursday afternoon, December 18, because of an important board meeting of which I did not know when I was in your office last week.

It appears advisable now to wait until after the holidays. May I see you at the same hour on Thursday, January 8? Please drop me a card confirming this time, or suggesting a later one at your convenience.

Sincerely yours,

George R. Weston

II

Route 3, Box 61
Naylorton, Tennessee
February 21, 1959

The Acme Photo Company
1018 East Moore Street
Detroit 7, Michigan

Attention: Mr. H. A. Green, Manager

Gentlemen:

The price you quote in your letter of February 16 for the tinted, framed enlargement of my two sons, about which I had written you earlier, is entirely satisfactory.

I am therefore enclosing the negative, together with the list of colors you requested, and shall look forward to receiving the completed picture in about ten days, as you have indicated.

Very truly yours,

Ethel Anderson
(Mrs. Robert H. Anderson)

ASSIGNMENT

1. Identify the conventional letter parts with which the messages in letters I and II are equipped.
2. Name the style of arrangement used in letter I.
3. Is letter II written in complete or semi-block form?
4. Name the style of punctuation used in letter I; in letter II.
5. In what respects is the form of the two letters identical? In what different?
6. Which is the more commonly used? What are the advantages and disadvantages of each? Which do you prefer?
7. Does the choice of salutation and complimentary close correctly indicate in each letter the degree of formality involved?
8. Address an envelope (an appropriately sized rectangle will serve for practice) for letter I, including your return, and following the letter pattern. Do the same for letter II, and note the similarities and the differences in your results.
9. Practice folding an 8½ x 11 sheet and inserting it properly into a commercial-size envelope; into an official-size envelope. Repeat with a half sheet and a commercial-size envelope. Practice until you can perform the required operations smoothly and correctly, without pausing to think.
10. How many errors can you discover in this letter form?

June 17, 1959
 145 Glassell Ave.
 Syracuse, New York

Brandon Brothers
 1818 Dover Street
 Pullman, Washington.

Dear sir,

.....

Yours Truly
 Mabel Saunders.

BUSINESS ENGLISH

“Business English” is no new and different kind of expression; it is concerned no more and no less with clearness and correctness

than is all your other writing. But, being of a very practical nature, with the aim of getting something done rather than of merely informing or entertaining, the English of business tends to be simpler and more direct. The most easily discernible difference between it and "literary" English is its use of shorter paragraphs, shorter sentences, shorter words—a conciseness designed less to charm than to be readily understood. There is little room in business correspondence for plays upon words or other delightful but time-taking rhetorical devices; your business letter should say what it has to say as clearly and as briefly as is consistent with expressing all the necessary facts effectively.

Two tendencies distinguish modern business correspondence from that of an earlier day. One is its adoption of a more personal and friendly manner. Once the businessman was regarded—and regarded himself—as a kind of vassal, a necessary but inferior creature who humbly begged, and was grateful for, small favors. This attitude led to such salutations as "Respected Sir" and to such closes as "Your humble and obedient servant." The modern businessman is an equal in enterprise who offers rather than begs, and his improved status is reflected in the natural, even conversational, style of his letter writing.

The other modern trend is a sharp turn away from the great formality of the past, a formality which once reduced the business letter to little more than a series of elaborate set expressions. Such time-wasting patterns as "Yours of the 10th inst. at hand and contents noted" and "We are in receipt of your letter written under date of May 16" have now been ruled out in favor of a direct and sincere reply, simply and freshly worded to suit the particular circumstances that called it forth. Participial beginnings such as "Replying to your letter of March 6," and endings that glide into the complimentary close ("Hoping to hear from you soon, we remain") are now taboo, largely because they recall unpleasantly the day of stereotyped business phrases.

The modern demand for simplicity sometimes goes to an undesirable extreme known as the telegraphic style, however, in which the writer lops off words as though they were costing him so much each.

Received your letter. Adjustment suggested is satisfactory. Will return goods at once and await immediate refund.

Make your business English the language of natural speech; but remember that the complete sentence is desirable, even in speaking.

TYPES OF BUSINESS LETTERS

The Inquiry

You will frequently need to write to a business firm to ask for information, prices, catalogues, types of accommodations. Beyond following the matters of form already discussed, your letter should observe three requirements.

1. **Be explicit.** Be sure that your request is clear, and that you have included enough details to make a definite reply possible. A letter to a hotel asking if it has rooms available is aimless unless you include the date; one inquiring about rates is equally time-wasting unless you mention the size of your party and the type of accommodations preferred. Make your inquiry so clear that the reply may be an answer instead of a request for more specific information, with consequent additional correspondence and delay.
2. **Be brief.** Include all necessary details, but none that are beside the point. A request for information about a company's procedures will appropriately include the use to which you plan to put it, but an inquiry about tickets for the theater need not include your reasons for wishing to see the play.
3. **Be courteous.** Even though your inquiry will likely lead to business which the firm will be only too glad to get, you should remember that, at the moment, you are asking a favor. "Send me your catalogue" will doubtless get results, but a more gracious wording is to be preferred; although servility in business correspondence is a thing of the past, "please" and "thank you" are still welcome oil in the gears. Avoid, however, the hackneyed "Thanking you in advance." Should your inquiry ask for information or material which will benefit you alone (except for the good will the company may win by supplying it), the need for courtesy is of course sharply increased.

A. TO A SEED COMPANY

Will you please send me a copy of your 1958 "Gardener's Guide" as advertised in the May issue of *Flower and Garden*.

1. A question that is not really a question but merely a politely worded command is customarily punctuated with a period instead of a question mark.
2. A mention of the source through which you learned of the literature requested is an added courtesy; it helps the company not only to know exactly what you wish but also to check up on the efficacy of its advertising media.

B. TO A CAMERA SUPPLY HOUSE

I own a camera made by the Veldt Optical Company, one of their old 4 x 4 plate-size models called the "Ranger." Through age and disuse the bellows has dried and cracked until it has begun to leak light.

As this camera is a favorite of mine and is otherwise in good repair, I wish to inquire whether or not you have such a bellows in stock for replacement. If so, could I install it successfully myself, or must I send the camera in to have you make the change?

Please give me an estimate of the probable cost involved.

1. All the many necessary details and possibilities are included, thus eliminating needless further correspondence.
2. By the rules of "literary" English, this letter, being brief and all on one subject, might well have been written as a single paragraph. But here the shorter paragraphs, making the turns of thought (from situation to remedy to expense) more readily grasped, are preferable; they lessen the likelihood that any part the inquiry will be overlooked in reply.
3. The second sentence in the second paragraph is a real question, not a mere polite command like the preceding letter; hence the customary question mark.

There is perhaps as much danger that the average letter writer will give too many details as too few. The files of almost any firm, particularly the big mail-order houses, can furnish amusing examples of letters in which the writers "wear their hearts on their

sleeves" and include many private matters entirely irrelevant to the inquiry—to the exclusion, too often, of really vital details.

C. TO A LADIES' READY-TO-WEAR FIRM

I am writing to ask you how much you would charge me for a silk dress for my wife Mabel. She is a little woman and only stands about as high as my shoulder. We have been married twenty-five years next Fourth of July, and she has been a good wife to me nearly the whole time. She likes red, but I think black is better at her age, and I want to pay a good price for it. Not too expensive, as I just work by the day, but nice, because I think she has earned it.

1. What unnecessary details are here included?
2. What needful information has been omitted?

D. TO A TRAVEL AGENCY

As I am hoping to take my family on a vacation trip this summer, I am interested in knowing what kind of tours you have to offer.

We shall be able to spend about a month away from home, and prefer to devote part of that time to a lake cruise. There will be four in our party: my twin eight-year-old sons, my wife, and I. We wish first-class Pullman and boat accommodations, as well as hotel, and prefer that you quote us on all-expense conducted tours.

May we have any literature that you have available on those sections of the country which we might reasonably reach from here in the time allowed.

1. The personal items here included are all necessary to the successful answering of the inquiry: the fact that it is a vacation rather than a business trip, the size of the family, the age and sex of the children.
2. While the writer is asking for general rather than specific information, the statement of the type of trip and the quality of the accommodations desired helpfully narrows down the tour literature and price lists which the agency will need to send.

The Order

The habit of buying goods by mail has been firmly established during the last couple of generations through the rise of the great mail-order houses, whose care in building up public confidence has

- 1. The exact description of the article desired:** quantity, catalogue number (if known), size, color, and price.
- 2. The method of shipment:** parcel post, express, freight; the "fastest" or the "cheapest" way; special delivery; prepaid or collect.
- 3. The arrangement for payment:** C.O.D.; cash, stamps, check, draft, or money order enclosed; charged to account.

I enclose a bank draft for \$39.95, the price of the outfit, and understand that you will ship it at once by collect freight.

- If you are ordering a number of items, you can help the person who fills your order by arranging them one per line, in columns such as an order blank would provide.

#1E83	1	sweater	blue	size 36				\$4.98
#7E291	2 prs.	canvas gloves	brown	large	@	29¢	.58	
#2E17	6	sheets		81 x 99	@	1.90	11.40	
							<hr/>	16.96
		Postage on 10 lbs. to 3rd zone					.75	
		Money order enclosed					<hr/>	17.71

The words "immediately," "promptly," and "at once" appended to the shipping directions in order letters are so generally used as to be almost useless. However, if you must have the goods by a certain date, or if for any reason you want shipment postponed until a specified time, an explanation of the circumstances, accompanied by the exact date, will usually secure for your order the special attention it requires.

G. TO A NURSERY

I enclose my check for \$8.64 for 1 dozen 2-year-old Delicious apple trees as advertised on page 16 of your new spring catalogue, at your special dozen price of \$9.60 less 10% for a cash order in January.

Please ship them express collect at the time which you have found to be best for setting them out in this locality.

H. TO A DRY-GOODS FIRM

I wish to order 50 yards of your #614 red, white, and blue bunting at 13¢ a yard, provided it can be shipped so as to reach me by July 3 without fail. If you can supply it, please send it by parcel post, special delivery, and charge the goods and the shipping costs to my account.

If you cannot, please wire me collect upon receipt of this order, so that I can make other arrangements.

The Complaint

Business transactions frequently produce difficulties which require correction. Goods fail to arrive, they are damaged in transit, the wrong thing has been sent or the right one proves unsatisfactory—such situations call for the letter of complaint. In this type of correspondence not only is courtesy a pleasing grace but it pays; for, as the old saying goes, more flies are caught with honey than with vinegar. To the business firm the "customer is always right"—particularly if he is reasonable as well.

1. **Be sure that your cause for complaint really exists.** Better to wait a day or two, for instance, than to send a complaint of non-arrival which is likely to cross the shipment. You may find yourself too close for comfort to the situation of the old farmer

in the anecdote who sent a thundering letter complaining of a delay, to which he had added: "P.S. The mailman just now brought the stuff."

2. **Be equally sure that your complaint is just.** Check your order to make sure that you wrote the size correctly, before you assign the blame for the failure of the shoe to fit.
3. **When you are certain that something for which you are not responsible is amiss, write your complaint, being both courteous and reasonable.** Be exact and clear in recounting the cause for your dissatisfaction, and suggest what you regard as a suitable adjustment.

Someone has observed that the wise man will handle every unpleasant situation in terms of the results he wishes, rather than of the immediate emotion which he is tempted to express. This observation certainly has a particular truth for the writer of the letter of complaint. Consider the following:

I. TO A DEPARTMENT STORE

Last week I spent good money to go clear in to Memphis to buy a sweater at your Sports Bar. I got one, but your salesgirl was careful not to tell me that it was soiled from lying around too long on your shelves waiting for a sucker like me, and I didn't find it out till I got home. I think any store that does that kind of business ought to be ashamed of itself, and I can promise you that you won't get any more trade from me or any of my friends.

1. The writer now probably feels much better—for the time being.
2. She gives the store not only no suggestion as to a suitable adjustment but no opening for making any.
3. If she is wise, she will follow Mark Twain's practice by tearing this caustic masterpiece into shreds and sending the following in its place:

J. TO THE SAME STORE

When I was in Memphis last week-end, I bought a beige wool slip-over sweater at your Sports Bar for \$3.98. Not until I got home did I

discover that there were two badly soiled streaks down the center of the back where it had lain folded on the shelf.

Do you wish me to return it in exchange for another, or would you prefer to pay for my having it cleaned locally? (The cost would be \$1.00.) I should prefer to have it cleaned, as I think you did not have another one in stock of just this style and shade.

1. The lack of recrimination is not only courteous but just, since it appears that no one is particularly at fault. (The customer can scarcely blame the salesgirl for not noticing what she herself had overlooked.)
2. The psychology of taking for granted that an adjustment will be made is particularly sound, and far superior to merely asking if the firm will make one.
3. The suggestion of specific adjustment possibilities, with a statement of the customer's preference, will be a boon to the adjustment office.

The Letter of Application

Unless you are one of those fortunate individuals who have jobs waiting for them the minute they get out of college, you will probably start writing application letters very seriously in the last term of your senior year, or sooner. Perhaps you have already written them for summer work; you may have occasion to write them again, later in your career.

Since such a letter is likely to mean your very bread and butter, it is probably the most important business type that you will ever be called on to write. Courtesy and clearness are sufficient graces for the letter of inquiry, the order, the complaint; but to these virtues the application must add appeal. It is well to think of the letter of application for what it is—a sales letter—and to remember that individuals, like businesses, do not get very far in the face of modern competition without some knowledge of the psychology of salesmanship.

1. **Do not be diffident.** The door-to-door salesman who used to go up to housewives saying, "You don't want to buy some magazines, do you?" may have gotten a few orders out of pity, but

he didn't get fat. Never begin with such expressions as "I don't know whether I would succeed in this position or not," or "I have never had any experience in your type of work." In applying for a job, it is not enough to put your best foot foremost; keep the other safely out of sight.

2. **Do not be boastful.** A statement like "I have always been a supersalesman ever since I was a child," or "I have always outranked every other student in my class" may be perfectly true, but it is likely to antagonize. Leave such information for others to supply in the letters of recommendation they write for you.
3. **Never sound superior to the work for which you are applying.** No employer was ever won by such remarks as "I am willing to work for you until I can find a place that suits me better," "My previous experience has been with bigger firms than yours," or "I should not be looking for a job except for recent financial reverses in my family."
4. **State honestly but modestly the actual achievements which may fit you for the job, but do not include irrelevant items from your past.** Remarks which may be entirely justified in one application may be mere boasting in another. "All through high school I spent my spare time caring for the neighbors' children" might be relevant information in an application for work in a nursery school, but hardly for a stenographic position. "In college I was elected the most popular man in my class" might be fit and useful information if you are asking for work in a sales organization, but inappropriate boasting if you are applying for work as a laboratory technician.
5. **Remember that a prospective employer is more interested in what you can do for him than in what he can do for you, even in this age of social consciences.** "Because of my lifelong interest in and study of railroading, I believe that I can make myself useful to the X Railroad" is a more ingratiating remark than "I want to work for you because my girl lives in X-ville," or "because I like your retirement plan."
6. **Use every legitimate means at your disposal to make your letter stand out favorably from others, for it may reasonably be one among dozens or even hundreds received from qualified per-**

sons. But do not mistake mere freakishness for individuality. The application letter is an essentially serious and dignified performance, not lending itself readily to the extreme devices often employed in other types of sales letters.

CONTENT

The material included in your letter of application will normally fall into five main sections: **introduction**, **personal data**, **qualifications**, **list of references**, and **conclusion**.

Introduction. How you begin your letter will depend on the kind of circumstance that called it forth.

1. If you are answering an advertisement, you will of course begin with a reference to that fact.
2. If you have learned indirectly of an opening, you will probably mention the name of the agency or friend who informed you.
3. If you have no knowledge of a particular opening but are sending out a number of letters to employers for whom you think you would like to work, you may begin with some mention of the reasons which have induced you to apply to them in particular.

Personal Data. You will include a list of objective facts about yourself as an individual, apart from any qualifications you may have for the job. This will include such items as your age, height, weight, sex, marital status, and perhaps, if pertinent, your religion, nationality, race.

Qualifications. Most important is a statement of the qualifications which fit you for the job applied for: your education, experience, inclination, aptitude.

References. List the names, official positions, and addresses of the people whom you have chosen as best qualified to speak for you as to both character and ability, in terms of the kind of position for which you are applying. (And don't forget to ask their permission in advance, and to thank them later for writing in your behalf.)

Conclusion. Like every good sales letter, the application should end with some effort to induce action: a request for an in-

terview; mention of an enclosed stamped, addressed envelope; an expressed hope for an early and favorable reply.

Which of these many items to stress and which to omit will depend, of course, on the nature of the work for which you are applying. Religion would be a more important issue in getting a teaching position in a church-supported school, for instance, than a business job. Experience will play the major role in the application of a person already well established in his profession; education (with specific reference to relevant courses) and recommendations will be the chief stock in trade of most college students.

DATA SHEET

If the material that you find necessary or wise to include will involve a long letter—more than a page—it is a good practice to shift the **objective**, or factual, information (personal data, qualifications, references) to a separate unit called the data sheet. Here it can be arranged neatly and clearly, under suitable headings and subheadings easy for the prospective employer to consult and file if he is interested, or to avoid the trouble of reading if he is not.

The greatest advantage of the use of the data sheet is that the application letter itself is thus not only shortened and made more readable but freed to concentrate on the more important task of making your personal appeal. Here you will present your **subjective** material: an account of your interest in the job, your general aptitude and inclination for it, and the hopes you have for accomplishment in the field. Remembering that the letter of application is first of all a sales letter, you will recognize the importance of these remaining items and of the impression they will make on the reader, who will read not only the lines but between the lines, and who may be more impressed—favorably or not—by what he thus discovers of you as an individual than by all the facts ascertainable through the data sheet.

K. ANSWERING AN ADVERTISEMENT

(Wanted: college girl to read to invalid lady afternoons or evenings. Box 41, Sheldon Post.)

Your request in today's *Post* for a college girl to read to an invalid has just come to my attention, and I am writing to ask that I be considered for the position.

I have already had some experience as a reader, for my grandmother, who had lost her eyesight, lived in our home while I was in high school. Now I am a junior in the university, where I am majoring in speech, my chief interest being in interpretive reading.

Professor John Secord of the Speech Department can speak for my reading ability, and Reverend A. W. Smith, director of the Presbyterian student center, may be consulted as to my personality and character.

My present schedule leaves my every afternoon free except Tuesday and Thursday, and I am available practically any evening. I should like nothing better than a few hours a week of such congenial part-time work. May I arrange for an interview? My phone number is 6-6774.

L. ABOUT A KNOWN OPENING

I expect to complete my work for the A.B. degree, with a major in history, at Blesser College in June, and am hoping to begin work on an M.A. (with a Ph.D. and a college teaching position as my ultimate goal) at Hampton University next fall. I am unable to do so, however, without some financial assistance; and through Dr. Harold Hamilton, head of the History Department here, I have learned of the graduate assistantships which you offer yearly to a limited number of men who have completed their undergraduate work and wish to continue studying toward advanced degrees.

Upon graduation I shall have 42 semester hours of credit in history courses here at Blesser, 15 of them from courses open to graduate as well as to undergraduate students. My grade average in all my undergraduate work to date has been B, and in my history courses slightly higher (about B⁺). My major interest has been the American Revolutionary period, in which I took a senior seminar and on a phase of which I am now writing my honors thesis.

For the past year and a half I have worked part time for Dr. Hamilton, taking roll and grading papers for one of his freshman courses here. He has offered to write to you about me, at your request, as has Dean Robert Snow of the Liberal Arts college. If it appears to you that I might be eligible for one of your assistantships, I shall be glad to send my complete transcript to you for evaluation, and to supply you with any other information about myself, my work, or my plans that you may desire.

M. IN HOPE OF AN OPENING

It has long been my ambition to become an airline hostess, and as this is combined with a special interest in South America, I would particularly like to work for Pan-American. I understand that your main flights are to South American points, and the fact that I speak fair Spanish and understand some Portuguese might make me particularly useful in your organization.

At present I am a senior in Flanham College, where I am majoring in psychology with special emphasis on personnel work. I am also active in a number of campus organizations which are giving me experience in working with and handling people. My college minor is languages—Spanish and Portuguese.

I have always been much interested in all phases of aviation, and am now learning to fly at the Hoadley Airport nearby, having twelve hours of flying time to my credit at present. In addition, I have been taking such related subjects as are offered here at Flanham.

The accompanying data sheet will give you a more complete knowledge of my preparation and experience, as well as a list of persons to whom you may write for further information about me. I do not know whether you are taking on beginners for your special training course at present or not, but if you are I should be very happy to come to Chicago for an interview any time this spring (preferably on Saturday, to avoid missing classes). If you have no openings at present but anticipate some in the near future, I should be pleased to have you keep my application on file.

Data Sheet

Personal

Name: Mary Louise Donham

College address: Sarah Black Residence Hall, Flanham College,
Danvers, Iowa

Home address: 286 N. Oak Street, Moulton, Illinois

Age: 22 Nationality: American

Height: 5'2½" Marital status: single

Weight: 110 lbs. Health: excellent

Education

Moulton High School graduate, February, 1955

6 months in Wahl Business College, Moulton, 1955

B.S., Flanham College (expected in June, 1959)

Major in psychology

Minor in languages

General courses: English, history, mathematics, physics, chemistry, psychology, sociology

Special courses: meteorology, navigation, engineering, drawing, service and operation of aircraft

Activities

Airways Club (founding member)

Flanham Christian Foundation (secretary, 2 years)

Science Club (program chairman, 1 year)

Experience

Secretary to director of personnel, Ames Aircraft Corporation, Benzies, Illinois (1 year)

Student assistant to head of Sarah Black Residence Hall, Flanham College (2 years, part time)

References

Dr. Ernest Beers, Head of Psychology Department, Flanham College

Mrs. Edna Markham, Director of Personnel, Ames Aircraft Corporation, Benzies, Illinois

Mr. Ted Houston, Manager, Hoadley Airport, Danvers, Iowa

ASSIGNMENT

The following requirements are stated generally, instead of being given in the form of specific problems, so that you can choose subjects you are really interested in, some real-life situation for which you are writing an actual letter, instead of merely going through the motions of a classroom exercise.

1. Write a letter inquiring about vacation tours, resort accommodations, services offered, goods for sale—to any actual business firm from whom you would really be interested in getting information. (Look through the current issue of a popular magazine for suggestions.)

2. Write a letter ordering merchandise, repairs, tickets—anything which you would actually like to have from an actual firm with a real address.

3. Write a letter complaining about any unsatisfactory goods or services (repairs, transportation, and the like) which you have recently had the misfortune to encounter.

4. Write a letter replying to a classified ad in your local paper, in which you apply for a position that you are actually qualified to fill.

5. Write a letter applying for summer work at some place where you know there is an opening in some line of work of which you are capable.

6. Write a letter of application, accompanied by a data sheet, applying for the position which you think you would like when you get out of college. Direct it to an actual firm by whom you would like to be employed.

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